Kine Weekly

October!

Oh,

Oh,

Oh,

Oh, what a wonderful MGMonth!

SAMUEL BRONSTON

in association with

PHILIP YORDAN

announces

CHARLTON HESTON

as

El Cid

directed by

ANTHONY MANN

Technicolor · Super Technirama 70

A SAMUEL BRONSTON PRODUCTION

To start filming October

BAMBOO SALTED NUTS
The World's Best!

Kine Weekly

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Everyone loves Lyons Maid

NEWS HIGHLIGHTS . . .

No all-industry submission to Pilkington committee

THE joint committee of the five trade associations will not be submitting an industry memorandum to the Pilkington Committee inquiring into the future of sound and television broadcasting.

When the Five A's committee met on Tuesday it was left to the individual associations to make their own submissions to the Pilkington Committee if they so desired.

The report on the quality of sound reproduction in cinemas, presented by the all-industry ad hoc technical committee set up by the BFPA, was also considered at the meeting. It was referred to the individual trade associations for study and will be further considered by the joint committee in due course.

European film bank mooted

THE introduction of a "European film financing bank," which would replace the present subsidy systems in different Common Market countries, has been discussed by delegates of the West German, French and Italian film industries.

Adoption of the plan would mean that French and Italian producers would abandon their current subsidy policies. Subsidies could, according to the plan, be substituted by an international financing institute (the proposed film "bank") which would handle film financing in all the six ECM countries—France, Italy, West Germany and the three Benelux countries.

It is expected that by October 24, when the general committee of the ECM national film industry organisations meets in Paris, the committee will have completed a plan for the introduction of uniform wage, fee and other payment rates for the ECM area.

A uniform policy towards national television broadcasting organisations, as well as legal problems of television programme projection in cinemas, will also be discussed at the Paris meeting.

A further meeting of the national ECM film industry delegates has been set for December 16-17. It will be attended by delegates of European employer organisations, unions and government representatives.

AB-Pathe TV deal in Mexico

ASSOCIATED BRITISH-PATHE has concluded a deal with Teleradio Asociados SA of Mexico for the distribution of a number of television series in 21 Latin American countries. The main territories concerned are Mexico, Puerto Rico, Venezuela, Brazil and Argentina.

Signed by Macgregor Scott, managing director of AB-Pathe, and Leon Howard Cagan, president of Teleradio Asociados, the deal includes five series: "The Flying Doctor," "Secrets of Nature," "Torchy," "Habatales," and "A Time To Remember." Arrangements have been made to dub the AB-Pathe product in Spanish and Portuguese.

Rank overseas changes

COLAN MAC ARTHUR, managing director of JAROFD, has arranged for Ralph Alexander, manager in Cuba, and Harold M. Sargisson, representative in Spain, to exchange appointments next month. Mr. Sargisson, who joined the company in 1954, went to Madrid in January 1956 after a brief spell in Hong Kong. Mr. Alexander joined the company in 1956 and went straight out to Havana to set up the Cuban branch.

Co-production : producers meet unions Oct. 10

POLICY decisions reached at the week-end co-production talks between the FFU and the French Federation Nationale du Spectacle—the French film union—are to be discussed at a meeting of the FFU and British producer organisations on October 10.

At their meeting, representatives of the British and French unions affirmed their readiness to assist in co-production agreements and, in a statement issued afterwards, agreed that co-productions would be in the interest of both countries—provided a number of points were observed.

The points they raised stressed that the system of co-production should be arranged to increase production in both countries and that there should be no reduction in the employment of any grade of film worker in France or Britain.

The unions also agreed that the first co-production agreement should be on a trial basis and that conditions of employment should not be worsened in either country.

In addition, they expressed the view that co-produced films should be restricted to cinema release and not be shown on television.

The unions agreed that in order to safeguard the artistic integrity and national character of co-produced films, the agreement should not permit any attempt to make "hybrid" films. For each co-produced film made in either of the two countries, there should be a co-produced film made in the other.

Any conditions governing co-productions should, it was decided at the meeting, be acceptable not only to the governments and producers, but also to the film trade unions in both countries. The unions should, therefore, be consulted at every stage in the preparation and operation of the agreement, they stated.

In their statement the unions said they were "convinced that the combination of the work and resources of the British and French film production industries make an effective contribution to the spread of national cultures of the two countries. . . ."

Haynes resigns

THE DIRECTORS of National Screen Service, announce with regret that Antony L. Haynes has decided to resign his appointment as managing director of the company.

His successor will be announced in the near future.

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Viewpoint

FLEXIBILITY IS ESSENTIAL

THE proposal for the setting up of a European film finance bank to facilitate production and trading within the framework of ECM policy, is also indicative of an awareness of the need for stability in financing to stimulate the production of films that will not only appeal to the European market but also to all markets of the world.

This must give food for thought to the Federation of Film Unions which is at present negotiating with the producers over the terms of the co-production agreements between Britain and France, Germany and Italy.

The FFU and its French counterpart have agreed on safeguards which they think should be embodied in the co-production agreements.

No one is opposed to the unions' insistence that co-production must not lead to a decrease in production or employment of film workers in the individual countries involved, or that it should lead to a lowering of the conditions of employment and pay for union members.

The unions also insist that the first agreement shall be on a trial basis. This is reasonable and logical. But no trial, or experiment, can be carried out without a degree of flexibility attached to the initial guiding rules to permit changes to facilitate the progressive development of the project.

This surely must be the cardinal principle in considering the unions' demand that the agreement shall not permit any attempt to make "hybrid" films.

But what is a "hybrid" film? Who can determine an exact definition of the term for the purpose of agreements between governments? And are producers to be denied the use of talents from any source, or locations in any country, required in the best interests of a picture aimed at the world markets?

It is reasonable that there should be a balance of co-production between two countries participating in an agreement, but the rules must not be so inflexible that they preclude the effective expansion of production visualised as a result of the amendments to the Films Act.

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Long Shots

A CEA committee has considered the KRS outline plan for a radical change in the national release pattern. The committee has raised a number of points on which it requires further information or elucidation.

The points raised have been detailed in a letter which is now in the hands of the KRS.

The joint committee of the CEA and KRS meets today (Thursday) for a routine session largely concerned with barring cases.

Although the KRS plan and the CEA letter are not on the agenda, I imagine that they will be informally discussed.

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AB-PATHE'S responsibilities for the export of television programme material for the ABPC group is the reason for Macgregor Scott's current trip to Toronto and New York.

In Toronto he will have meetings with Haskell Masters, vice-president and general manager of Warner Bros., Canada, to discuss the extension of AB-Pathe's television activities in that country.

He will then go on to New York for general talks with Wolfe Cohen, vice-president of Warner Bros. International, Steve Broidy, president of Allied Artists, and Norton Ritchey, president of Allied Artists International.

Mac expects to return to England during mid-October.

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THE SCOPE of AB-Pathe's role in this field is indicated by the news this week of the deal just concluded with Teleradio Asociados SA of Mexico, covering 21 Latin American countries.

The agreement creates an outlet for the Associated British product in the biggest television market outside of America.

Already there are more than four score television stations operating in the Latin American territory and the promise of another 100 to follow in the near future is indicative of the growth potential of the market.

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THE SERIES involved in the deal represents a variety of talents and subjects with wide appeal.

For example, "The Flying Doctor," 39 episodes of human drama in the operations of the Australian flying medical service; the nostalgia of "Time to Remember," the series of 39 half-hour films, compiled from the Pathe News Library, showing highlights from 50 years of recent history; the 52 quarter-hour "Torchy" segments, featuring the puppet character, "Torchy, the Battery Boy"; the series of 39 "Habatales," the seven-minute cartoons created by Halas and Batchelor, and "Secrets of Nature," a new series which is expected to have 39 segments of fifteen minutes each.

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AFTER a well-deserved holiday in his native land and in Europe, and, of course, a number of business sessions with the directors and executives of Lion International and British Lion, Michael Bromhead returns to New York on Friday to continue his sterling work as ABPC's representative in the U.S.

Michael goes back to his post with the blessings and congratulations of his board for a job exceptionally well done since his appointment to New York.

He returns to the task reinforced with the knowledge that British Lion and its associated groups have a strong line-up of product for export. Both Lionel Hoare and Michael are fully confident that the substantial inroads so far made into the American market will be profitably extended in the coming twelve months.

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THE Lion International policy of directly negotiating show case openings for product in key art-house situations before negotiating larger scale booking deals has been extremely rewarding, as is evident from the tremendously successful runs of "I'm All Right Jack."

These have paved the way for the film's national release through Columbia shortly.

At the present time deals are pending for "Two Way Stretch," "The Angry Silence" and "A French Mistress" among other products.

The Boulting Brothers' "I'm All Right Jack" is certain to achieve astronomical figures in the American market.

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AS a follow-up to the highly successful "May Wedding," Pathe Pictorial is preparing a special colour edition entirely devoted to the theme "In the Path of the Princess." This tit-bit of news was disclosed at the party given by the ABPC board on Monday evening to celebrate the 500th colour edition of the Pictorial.

As the title suggests, the new special edition, now in preparation, is a colourful record of the interesting places visited by Princess Margaret

Leon Howard Cagan, president of Teleradio Asociados of Mexico, who has concluded a deal with Associated British-Pathe for the distribution of a number of television series in 21 Latin American countries

nd A... Armstrong-Jones during their
honeym... trip.
With... exception of Sir Philip Warter, un-
ble to... present, the ABPC directors—Eric
Fletche... J. Latta, Robert Clark and Jack
Goodl... were all there to congratulate the
esourc... and highly efficient Pathe Pictorial
eam. J... g in the celebration, too, were other
oppers... n the group including Bill Cartlidge,
im M... nald, Jimmy Wallis, Lou Lewis and
Percy ... gstone.
Head... by producer Terry Ashwood, the
team ... udes Roy Lewis, picture editor,
Georg... ewbury, sound supervisor, Lionel
Hoare... pervising editor, Oliver Cheatle, film
editor... Randall, chief of camera maintenance,
and c... ramen Stan Gooze, Bernard Till and
Martin... olfe.
Flyi... in a Britannia aircraft, the crew work-
ing on... special edition performed the astonish-
ing fe... of photographing the highlights of the
places... sited on the honeymoon tour in the
short ... ce of six days, whereas the journey of
the P... ess and her husband took six weeks in
the ro... l yacht Britannia.

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ANOTHER Columbia directorship has come the way of Mike Frankovich, chairman of the British company and a vice-president of the U.S parent corporation.

He has been elected to the board of Columbia Pictures International, the world-wide marketing subsidiary.

Paul Lazarus jr. and Stanley Schneider have also joined the board.

A vice-presidency has gone to Marion Jordan, head of Columbia's organisation in Europe and the Near East.

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DISNEY'S foreign sales executive, Ned Clark has arrived in London for business talks with the British executive.

The main subject under discussion will be the company's line-up of product for the coming season—the most ambitious in the company's history.

In particular, Ned will talk with Cyril James and Cyril Edgar about release plans for the Hayley Mills picture "Pollyanna"; "Jungle Cat," an exciting new picture set in the Amazon jungle and the spectacular "Swiss Family Robinson," which is due to make its debut in London at the end of the year.

The latter, I am told, was given an enthusiastic reception when it was sneak-previewed in the States recently.

Ned Clark will be in London until early October when he expects to go to the Continent for meetings with Disney's European representatives.

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THE million lira prize which went with the gold medal award won by Disney's "Donald in Mathmagic Land," as the best animated cartoon shown at the Bergamo Festival, has been donated to the Boys Town of Italy expansion scheme.

This generous gesture was made by Disney because he is a great admirer of the American Boys Town created by the late Father Flanagan.

He thought it would be an appropriate occasion to help Dublin-born Monseigneur John Carroll-Abbing, president of the Italian scheme, in his work which has been successfully progressing for some 15 years. The million lira cheque was handed over by Italian actress Giulia Rubini, one of the stars of Disney's "Magnificent Rebel."

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THE National Film Archive is marking its 5th anniversary this year with a silver jubilee season, consisting of ten special programmes to be presented at the National Film Theatre from October 10 to 19.

Terry Ashwood, producer of Pathe Pictorial, and his production team were the guests of the directors of the Associated British Picture Corporation at a reception which celebrated the 300th colour edition of the magazine. L. to r.: D. J. Goodlatte, Dr. Eric Fletcher, M.P., Robert Clark, Terry Ashwood and C. J. Latta

The programmes, I understand, are designed as a general survey of the archive's unique collection of films.

Some of the feature films to be included have not been shown in this country for many years. "Hollywood Review," for example, with sound on discs, has not been shown in this country since its original release in 1929.

Hitchcock, I see, will be represented in the programme with the showing of his first film, "The Pleasure Garden" (1925), and an extract from one of his early sound films "Number 17" (1932).

Two early experiments in colour will be seen in Douglas Fairbanks' "The Black Pirate" (1926) and "The Glorious Adventure" (1922), a Prizma colour feature starring Lady Diana Manners and Victor McLaglen.

Celebrated theatrical personalities will be seen in the programme featuring Sir Johnston Forbes-Robertson in "Hamlet" (1913) and in extracts showing Eleanora Duse, Sir Frank Benson, Ellen Terry, Harry Baur and Sarah Bernhardt.

Special programmes devoted to scientific films and television programmes will include some material shown to the public for the first time.

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INCIDENTALLY, Hitchcock arrived in London last week to receive the latest reports on the progress of the tremendously successful "Psycho."

He has considerable cause for satisfaction in the fact that the picture netted £128,808 in 106 cinemas on London general release.

Needless to say, perhaps, "Psycho" has made a hit in the provinces. For example, it has surpassed previous business at the Oxford Picture House, Manchester, where the fourth week's business even topped the figures for the third record-breaking week.

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THE CTBF's Northern branch is all set for its big night on Wednesday, October 5, to raise money for the fund.

The gala film premiere of "Polyanna" and supporting live show, which is being held at the Odeon, Newcastle, starting at 7.30 p.m., has attracted heavy advance bookings.

The show is being followed by a dinner and dance at the Royal station hotel. Bill Mordue, honorary secretary of the branch, tells me that he is expecting strong support from the trade for this fund-raising effort.

The tickets for the dinner-dance, incidentally, are £2 12s. 6d. each. They can be obtained from Bill at his office at Midland Chambers, 17 Westgate Road, Newcastle-upon-Tyne.

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THE annual dinner and dance of the Birmingham and Midlands Branch CEA is to be held at the Botanical Gardens Ballroom, Birmingham, on Tuesday, October 25.

The CEA president, Alfred Davis, will be out of the country, but the vice-president, Sydney Lewis, the general secretary, Ellis Pinkney, and Leslie Knopp have accepted invitations.

The Lord Mayor and Lady Mayoress of Birmingham, Ald. and Mrs. G. B. Boughton, will head the civic guests.

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I WAS very sorry to hear from G. M. A. Harris that Roddy Watson, general manager of Schweppes' catering division, has been advised by specialists that he must take things easy for a period.

In consequence of the medicos' report, Roddy has felt compelled to resign from Schweppes and this, I understand, will become effective at the end of the year.

Roddy has been suffering from a nervous disorder since July. But we sincerely hope that his enforced rest will soon restore him to good health.

In the meantime, Mr. Harris manager of the cup squash department, assumes full responsibility for that section of the division.

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PLEASANT surprise awaited Eldorado's Jack Driver when he visited Leeds last week.

Representatives of the company in the territory gave a dinner to celebrate Jack's 65th birthday anniversary and his 30-odd years' service with the company.

The celebration party was a well-kept secret and both Jack and his wife, who accompanied him on the trip, were agreeably surprised when they were invited to the dinner.

On behalf of the hosts, Eldorado's general manager, C. B. Favier, presented Jack with an illuminated album and cheque.

Jack has many friends in the territory, for he spent his early days with the company in the North of England. L. J. Smith, area controller in the North, and E. J. Halford, area cinema supervisor, were among the guests at the party.

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THE GB-Kalee division of Rank Precision Industries has lost one of its most capable senior executives by the death of Reg Potter, export manager. He was 58, which, sad to reflect upon, is by no means a late age.

Reg was a man of sincerity and loyalty. It was those qualities, coupled with a knowledge of languages and personal experience of the overseas markets, which won for him many friendships among the company's agents abroad.

Over the years he contributed much to the successful development of the considerable overseas business now enjoyed by GB-Kalee.

Our sympathy goes to his widow and daughter. At this sad time there is solace in the knowledge that Reg heard of the arrival of his first grandchild shortly before his death.—**The Stroller.**

News of the Week

GB-Kalee is demonstrating new device at Photokina

A NEW DEVELOPMENT in automation and remote control for the cinema is being demonstrated by the GB-Kalee Division of Rank Precision Industries at the Photokina Exhibition in Cologne this week.

An electric timer device for automatic changeover of projectors and the latest remote control panel are being shown for the first time. The complete exhibit is in Hall 9, Stand 9001/9101, which is being shared with Cinemeccanica Soc.p.Az.

For the demonstration, two Victoria X projectors are fitted with the electric timer device for automatic changeovers. One machine is equipped for a wide screen aspect, the other for the standard picture.

The "auditorium" is lit with white flood lights in simulation of normal house lighting; colour spot lights represents the stage lights. A Harkness Perlux screen is mounted in a working model frame, complete with motor-driven masking and curtains.

Triggered by a mark on the film, the actual changeovers are handled by the electric timer. All the external functions, such as the control of dimmers, masking and curtains are taken care of by the drum model Projectomatic.

The new Gaumont-Kalee compact remote control panel affords complete manual control of the presentation. With the panel, it is possible to start and stop the show and to control all the external functions, at the same time monitoring the sequence of operations of the automatic changeover device by means of the various indicator lamps provided.

Work starts on new Variety boys' club

THE campaign launched by the Variety Club to build six new boys' clubs in London areas where they are most needed took concrete form when work started on headquarters for the Harringay Boys' Club, first of the projected centres.

Actor John Gregson turned the first sod on the site on Saturday. The Mayor of Hornsey, Ald. F. C. Cave, attended the ceremony.

Variety Club plans are progressing for the establishment of youth centres at Loughborough Junction, Streatham, Lewisham, White City and Brentford and Chiswick.

In addition to purchasing sites and defraying building costs, Variety Club has undertaken to equip the centres, which will cost an aggregate sum in the region of £50,000.

Futurist dividend is 13 per cent

THE directors of the Futurist (Liverpool), Ltd., which will have its annual meeting on October 11, have recommended a dividend of 13 per cent. for the year ended December 31, 1959, plus an interim dividend of five per cent. out of trading profits for the year to December 31, 1960.

At the forthcoming extraordinary general meeting a special resolution for the winding up of the company will be submitted.

The Futurist in Lime Street, Liverpool, was sold to ABC last April and at the extraordinary meeting before the sale certain sums were sanctioned to be paid to the directors as compensation for loss of office, but since such payments would involve considerable administrative difficulties, as well as additional expense and delay in completing final liquidation, the directors have decided to waive their claims.

Cinema manager appears on gaming charge

HOUSEY-HOUSEY played in the Alexandra Cinema, Pontefract, for the Pontefract Local Labour Party supporters and Development Fund, led to the hearing of 10 charges when Anthony C. M. Dickinson, manager of the cinema, was charged with managing a common gaming house and others with conducting. All the defendants were discharged absolutely on payment of 15s. costs.

The only complaint against the defendants, stated the prosecution, was that the prize money distributed on August 8 when police raided the premises, was more than £20. "There was probably a misunderstanding that 50 per cent. of the proceeds could be distributed, but the fact is that the maximum is £20 however large the congregation," said Mr. Way.

The raid followed a letter said the police—not anonymous as suggested.

Pavilion premiere for 'Two Faces of Jekyll'

HAMMER'S new British production for Columbia, "The Two Faces of Dr. Jekyll," is set to have its world premiere at the London Pavilion on Friday, October 7.

Based on Robert Louis Stevenson's classic, this Megascope-Technicolor production stars Paul Massie in the dual title roles, with Dawn Addams, Christopher Lee, David Kossoff, Norma Marla, Francis de Wolfe and Joy Webster.

"The Two Faces of Dr. Jekyll" is from a screenplay by Wolf Mankowitz and was produced by Michael Carreras with Anthony Nelson Keys as associate producer. Terence Fisher directed.

Technicolor dividend

THE directors of Technicolor Limited, have declared an interim dividend of 7½ per cent. in respect of the year ending November 30, 1960.

continued on page 21

GERMANY AND POL ND DOMINATE OPENI G OF CORK FESTIV

GERMANY and Poland dominated first two days of the Fifth International C. Film Festival, Germany providing "Die ke," directed by Bernhard Wicki for Transoc film, and sending a delegation headed by Dr man Schwerin of Transocean Film with actres rika Beer and Gitty Daruga.

Grimness of the theme restricted en- thusiasm for its reception, and prelimin. horts "Rhythm of the Port" (Hart-Film, H urg) and "Market on Sunday" (Feuillet lm, Hamburg) did not get the programme a to a good start.

On the following night "Ashes and Dia ds" (Kadr Studio: Film Polski) did noth to alleviate the gloom, although the shorts i ded the brilliant French comedy ballet "Cha ux" (Celia Films).

Poland's delegation included two of the stars of "Ashes and Diamonds," Zbigniew C ulski and Ewa Krzyzewska, with the Polish critic Boris Michalek as spokesman with John Minchinton of the London office of Film Polski.

Mr. Minchinton said that Curzon Films has acquired "The Last Day of Summer" and "Night Train" for the UK, the latter being screened here and getting a good reception for its high suspense value.

The Cork Festival is only competitive for shorts in several classifications, the international jury being headed by John Halas with Robert Aldrich (America), Vinicio Marinucci (Italy), Gilbert Salachas (France) and Conor Sweeney (Ireland).

Continental support

Although the Festival has attracted consider- able support from the Continent, no American feature film is being screened, and the only British feature is "The Three Worlds of Gulli- ver." A personal appearance by June Tho burn added to the presentation of "Gulliver."

Charles Schneer, the producer, commenti on the release of "I Aim at the Stars" and "The Three Worlds of Gulliver," said that he was convinced that there was an excellent futu for the good big picture. The cinema and tele ion would have to live together, and the w to get the people into the cinema was wi the well-made big picture.

Another comment on the cinema and tv me from the leader of the German delegation Dr. Schwerin, who said that he considered th me was coming—and shortly too—when a film ld no longer depend on a big name to mak a box-office attraction and film-makers would ve to produce a type of film with a much er story than in the past.

Apart from June Thorburn, English and sh stars attending the Festival include Leslie il lips, Ronald Shiner, Cyril Cusack, Noel H el and Julia Arnall. June Thorburn had to ve Cork after her highly successful personal ap ar- ance because she is engaged in shooting " n's Bother to Knock."

More and more personalities from Lo appear on the scene as the Festival progr Edward Jarratt came on a fleeting visit thi not as a PRO, but with his own docume on Doctor Livingstone "A Man of G Glory" which is in competition and wa ceived with thunderous applause on Sat night before "The Three Worlds of Gull

Columbia was represented by Dermot

om D … while the official UK delegate is
L… …son from the British embassy in
ublin.
Kenn… …ive and Frank Hazell of Gala Films
me … …ork as the representatives of the
ochi… …ompany, Tokyo, which is going to
ow … …panese film "Waga Ai" (When a
oman … …es).
The … …nce of Carl Lochnan the London
presen… …e of the Canadian Film Board is
f cou… …traditional feature of the Cork Fes-
val. … …this time he played a particularly
nporta… …ole as chairman of a public debate
ntitled … …he Film Maker versus the Viewer and
the Cr…

The … …ll Company which has again three
shorts … …competition is represented by Arthur
Rae t… …firm's PRO from Dublin. For the
BBC … …ed Dunning is present in Cork and
also D… …d Martin, the assistant head of films
who t… …active part in the production of the
70-min… …long documentary "This is the BBC,"
which … …s shown here in competition on Friday,
and s… …ned to please the public.

One … the "sideshow" successes at Cork has
been … re-presentation of a series of "Holly-
wood … reats." These were "King of Kings,"
"Gra… Hotel," "Intolerance" and a "Tri-
bute" … programme to Sir Carol Reed which is
provi… …ng opportunities for screening "Odd Man
Out," "The Fallen Idol" and "The Third
Man."

There is an Indian delegation, headed by Hemen Galguly, producer of "The Hungry Stones" (Eastern Circuit Private, Ltd., New Delhi), who said he thought the new trend in Indian production was away from the over-long pictures of the past. He anticipated a stronger effort to obtain a place for Indian films in the Western European market.

New association is formed at Bergamo

AN ASSOCIATION to be known as the ASIFA (Association Internationale du Film d'Animation), with Norman McLaren as president, has been formed.

Animated cartoon producers decided to form the association at a meeting held during the "Gran Premio Bergamo" competition of short films and documentaries.

John Halas represented the UK at the meeting. With Elizabeth Davison, of the Arts Council, he was among the British personalities who attended the competition.

Out of 180 films submitted by 30 nations 77 from 18 nations were selected for public showing and competition. Among these, Germany had 7 entries, Italy 17 and France 10.

Great Britain was represented by three films—Halas and Batchelor's "Top Dogs," Triangle Films's "Chinese Theatre," and John Schlesinger's "Monitor" programme "Private View." Although all three were well received, none succeeded in winning a prize.

Results of the competition were as follows:

Gran Premio; "Hafen-Rhythmus" (Germany), producer-director Wolf Hart; **Architecture,** "Demain Paris" (France), directors Michel Boschet and André Martin; **Contemporary Art,** "Mirko" (Italy), director Fulvio Tului; **Educational Art Films,** "Orff-Schulwerk Rhytmisch-Melodische Erziehung" (Germany), directors Rolf Strobel and Heinz Tichawsky.

TV Art Films, "Ballett in Jazz" (Germany), director Hans Reinhardt; **Animated Cartoons,** "Donald in Mathmagic Land" (U.S), producer Walt Disney, director Hamilton S. Luske; **Artistic Films for Italian Tourism**: 1, "Welcome to Rome" (Italy), directors Pino Zac and Miro Brisanti; 2, "Viterbo Colore di secoli" (Italy), director Alberto Caldano.

Gold Medal for the best experimental Film, "Les Astronautes" (France), directors Chris Marker and Walerian Borowczyk.

AUTOMATION IN PROJECTION —IT'S HERE TO STAY

by SIR TOM O'BRIEN, general secretary of NATKE

A FEW YEARS ago, I was invited to witness a demonstration of a control system designed to automatically operate cinema equipment. At that time I was doubly impressed, firstly because the demonstration was beyond criticism and secondly, by the knowledge that the control system, the first of its kind, was invented, developed and manufactured in Britain and not in America where one is usually inclined to expect this kind of invention to originate.

I stated at that time: "I think we see in Projectomatic one of the means of solving the problems of the men in the box. There is a shortage of projectionists and men are leaving the industry because they don't want to work six nights a week. It is a problem concerning the industry as a whole. Without projectionists the industry would fold up."

In 1956 we were about 750 to 1,000 projectionists short in the industry and notwithstanding the fact that several hundred cinemas have been compelled to close their doors during the past few years, this shortage of skilled projectionists has continued and is still acute.

Difficult

As I see it, the effect of this condition would have been more widely felt by both exhibitors and projectionists alike had it not been for the use of automation.

Experienced people will know that new methods are difficult to pioneer in any industry, usually more so if on the one hand it involves an additional outlay, and on the other its introduction appears to suggest the undermining of somebody's livelihood.

Personally, I am in no doubt whatever that those responsible for the introduction of automation to our industry have had to face up to more than a normal crop of pioneering problems and of every kind, and probably not the least of these the result of an attitude of mind.

However, it is now clear to me that in spite of the difficulties, automatic control equipment has made its mark. There are now installations in all grades of British cinemas.

Increasing

Furthermore the number of installations is increasing each month—and at quite a healthy rate.

In addition to this progress within the United Kingdom, there are a number of leading Continental manufacturers already designing automatic devices for their equipment, and this to my mind clearly indicates that automation is all set to play an important part in the future of our industry, particularly now that simpler and satisfactory forms of illuminations have been introduced such as the Xenon lamp as an alternative to the carbon arc.

What does this mean to the cinema industry generally and to the skilled projectionists particularly? Clearly a future full of promise for both since there is every indication that such a condition will emerge from the step by step evolution which is in progress and which is steadily transforming the cinema industry into an all embracing entertainments industry and in which the motion picture continues to play a leading part.

In my opinion the next few years will be outstanding in the contribution which they will make to technique and technical developments in our industry and from which will bring an abundance of prospects to all who will take the trouble to give some serious thoughts to these matters and in turn determine to keep abreast of technical developments.

Outstanding

Probably the most outstanding development since sound is the automatic control system, and it would appear that this is about to make a far reaching contribution to a new and progressive phase in the technical developments related to the future presentation of motion pictures.

Surely it is up to us all who work in this industry to make ourselves knowledgeable of these new developments, and those whose job it is to handle the various kinds of cinematograph equipment should, if they are not already doing so, acquire the essential knowledge that will ensure that all technical developments are used to the best possible advantage and to the ultimate benefit of the industry as a whole.

CEA BRANCH REPORTS

Bid to stamp out hooliganism

BIRMINGHAM. — The branch decided at its monthly meeting to take sterner measures to stamp out hooliganism following reports of incidents in some cinemas in the city.

A. G. May, chairman, told the members that action would be taken under a 1914 Birmingham by-law which provides "No person shall in any street or public place, or in any place within the view or hearing of any person in any street or public place, use any indecent language or gesture or commit, or solicit, incite or provoke any person to commit any riotous, disorderly or indecent act to the annoyance of residents or passengers."

Mr. May said that an application had been made to Birmingham, and to other authorities throughout the branch area, for introduction of the "Reading by-law" but the Chief Constable had stated that the provisions of the 1914 Birmingham by-law would provide sufficient authority to deal with disorderly conduct in all places of public entertainment.

The Chief Constable had assured the branch of the support of the police force and confirmed that in the event of disorderly conduct being committed likely to lead to a breach of the peace, it was quite in order for the manager to ask for police assistance through the medium of the 999 system.

Copies of the by-law have been sent out to all cinema managers in the Birmingham area, who also have the right to arrest any trouble-makers, added Mr. May.

Mr. May stressed that it was not suggested that

continued on page 21

World Markets

'SONS AND LOVER IS VOTED BEST

In Hollywood, Jerry Wald's prod "Sons and Lovers," released by Century-Fox, was voted best p picture for the third quarter of by the Hollywood Foreign Association.

Loew's Theatres plans to produce its own pictures next year

NEW YORK.—The convention of Theatre Owners of America heard a report that Loew's Theatres is investigating the possibility of producing and distributing pictures. Exploratory talks are being held by circuit officials with representatives of the U.S Department of Justice so there will be no anti-trust or other violations if the plan comes into being.

Eugene Picker, president of the theatre company, reported that the circuit expects to be in full production of features by the Autumn of 1961.

The number of features contemplated, distribution or other details, are not available, possibly because the government has not as yet approved the venture.

Improvements in merchandising of films and in public relations were urged on listeners by speakers from exhibition, distribution and production.

Exhibitor's battle

Exhibitor listeners heard Mitchell Wolfson, an exhibitor and an operator of a television station, say that pay-tv was not inevitable as some would have the industry believe. He called the fight against pay-tv strictly an exhibitor's battle and support from production should not be expected.

He reminded that polls have shown that more than 96 per cent. of the public questioned is opposed to pay-tv.

Others urged intensifying the battle against the medium.

The preservation of the industry's self-regulatory system was urged at the meeting as a means of combating censorship and the constant call for restrictive legislation.

The value of the Production Code was also emphasised by producer Jerry Wald, who thought that it has helped keep censorship at a minimum over the years. He declared that almost any subject could be produced within its framework if it was done in good taste.

Theatremen were urged by speakers to develop the proper manpower to make the future of the theatre secure. One way of attracting people would be to abandon pessimistic talk and concentrate on the plus factors of the business.

Theatre manager training courses were suggested as part of the programme to keep the executive potential alive.

At a meeting of the board and directors of TOA prior to the opening of the national convention in Los Angeles, it was voted unanimously to re-elect the officers for another year. Albert M. Pickus has agreed to serve again as president, George G. Kerasotes will again act as board chairman while Roy Cooper continues as chairman of the executive committee.

The move to retain the officers was recommended by the nominating committee because of important industry actions that are scheduled for the near future which could be better furthered by the executives, who are familiar with the programme which includes anti-toll-tv moves, seeking to increase productions, watching labour legislation as it affects the industry and the fight against censorship.

One of the results of the convention meetings has been an arrangement whereby TOA members and film makers in the Screen Producers Guild will co-operate on the production of future pictures with the exhibitors offering advice and counsel.

Si Fabian, chairman of the American Congress of Exhibitors, declared that as soon as exhibitor-sponsored product reached the theatres, conditions would begin to change.

He said: "The repercussions of an adequate feature supply should relax tensions and troubles. Our vast audience potential, waiting for the pictures of its choice, will respond to a larger variety of features showing in theatres.

"The strains of transition to a new theatre industry will ease, and changing exhibition will profitably serve the new era of leisure. This is the future as I hopefully foresee it. Let us all work loyally together that it may become a reality."

Foreign imports

He recalled the worsening product situation and noted that since the recent strike, American distributors have tripled their foreign film imports with some 25 per cent. of the 1960 release being made by European companies.

For the 39 weeks ended June 28, National Theatres and Television Inc. reported net earnings, before provision for loss on its investment in NTA, of 428,726 dollars or 15 cents per share. This compares to 1,431,060 dollars or 53 cents per share in the corresponding 39-week period of 1959.

These amounts include net gains from disposition of theatres and real estate of 854,000 dollars for the period and 582,000 dollars in the prior year. When the loss on the investment in NTA is provided for, the company reported a net loss of 3,071,274 dollars for the 39 weeks.

According to president B. Gerald Cantor, a profit of 3-million dollars realised from the sale of a tv and radio station is not included in the aforementioned figures but instead included in the current quarter.

Mr. Cantor stated that theatre op earlier this year were seriously handica the strikes affecting all major motion studios. In addition delays in release of completed prior to the strike affected long after the strikes were settled. In weeks NT and T theatre business has ahead of last year.

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EXHIBITORS generally reject the idea of a voluntary Eady plan for America, claiming the most benefit would go to producers with the money coming in amounting to an increase in film rentals. They doubt whether it could cause any substantial increase in production.

It is felt that the major companies don't need the money and putting such a plan on a voluntary basis would find few contributing and many refusing. No exhibitor wanted it put into law. —Mel Konecoff.

Television shorts can help cinemas

PARIS.—Pathe is to make a series of television films. These will be shown on French television, but will be too short for cinema use.

Mr. Delafon, general secretary of the Exhibitors' Federation, told me that this may mean an increase in TV film production here. He said that the exhibitors were particularly interested since they believed the fall in admissions, although due primarily to general economic conditions, was also the result of poor programmes.

Exhibitors wanted reasonably interesting short subjects, but they were not getting them because of package deals.

Mr. Delafon said that package selling by distributors was a menace. Exhibitors had the choice of taking the package or leaving it. They took it, but the shorts were so poor that the public was coming late in order to miss them.

Exhibitors believe that TV can help—by providing *good* shorts.

Mr. Delafon thought that a good short on TV might well be enjoyed a second time on a large screen if coupled with a first-class feature.

Mr. Delafon was not too worried about the 5 per cent. fall in admissions in 1960. "The only thing I can say," he said, "is that the government is not going to allow cinemas to close. Action will be taken very shortly—entertainments tax will be abolished or cut.

But the easing of the tax burden will not bring reduced prices. Experience has shown that the government's theory that seat prices are too high is wrong.

Under the new price laws certain cinemas have to reduce prices on Tuesday. This has resulted in losses on Mondays and Wednesdays and fuller cinemas on Tuesdays. Net takings for the same number of admissions therefore are down.

"When we meet the government in December we shall point this out very clearly," said Mr. Delafon.—**Henry Kahn.**

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Indi may limit films to t o hours

BOM Y.—The government has threatened to imp a ban on pictures with a running time of mo an 120 minutes in an effort to conserve f n exchange.

Talk he proposed ban has stirred up trouble in the h where almost every picture runs to 18-19,(feet. The president of the Producers ly in Madras has sounded a warning that s a ban would lead to the extinction of the fi ndustry in a very short time.

Dur the war, the length of pictures was kept within 14,000 feet and there was no troub

Wh Bengali pictures produced in Calcutta have ays kept themselves between 12,000 to 14,00 eet, the shortest Tamil, Telugu, Canerese or M yalam picture is 16,000 feet!

\+ + +

TH film producers of Pakistan are taking steps o start a Film Federation of Pakistan on the lines of the federation working in India.

At a recent meeting of the Producers Association held in Karachi, a resolution was passed requesting the Pakistani government to leave the import of Indian films into Pakistan in the hands of the industry instead of being bought and auctioned by the government.

The idea is to export Pakistani films in equal number to imports from India. This is the only way in which local industry can develop.

Syed Ataullah Shah Hashmi, chairman of the Pakistan Film Producers Association has also thrown out the suggestion that Indian and Pakistani film interests should arrange for co-productions.—**N. V. Eswar.**

'Sundowners' will boost Australia

SYDNEY.—The selection of Warner Bros. "The Sundowners" as the Christmas attraction for New York Radio City Music Hall means that theatres throughout the world will automatically follow to give Australia the widest presentation it had ever had on the global screen.

Warner division manager Berry Greenberg said this when commenting on the announcement that the picture Fred Zinnemann filmed in Australia had beaten out other top product for the Yuletide booking at the 6,200-seat showcase.

Greenberg said facilities provided by the New South Wales and South Australian governments during the filming of "The Sundowners" had resulted in a motion picture worthy of the greatest cinemas in the world.

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MARNGOO FILMS Limited will issue at par 19,992 ordinary shares of £1 each to produce and market a 35mm colour story-documentary tentatively titled "The Flung Spear." Film will be produced by Paul Rotha from his London base and will be directed by Cecil Holmes on West Australian and New South Wales locations from a story by Gavin Casey.

Distribution of the feature has been set on an international basis by Robert Kapferer Productions Pty. Ltd., of Sydney, and it is anticipated that a start will be made on filming not later than March, 1961, with a completion date of September of the same year.

Holmes will have complete charge of filming, but Rotha will attend to the final version of the story, check the filmed material as it comes to hand, and be responsible for recording the sound track. "The Flung Spear" will be the first production effort of Marngoo Films Limited.

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BECAUSE "Ben-Hur" is expected to tie up the company's capital city showcase for extended periods, MGM has arranged for other theatres to screen its product in the major Australian centres.

Managing director N. B. Freeman announced recently that screening arrangements had been made with Hoyts Theatres in Sydney and Melbourne.

In Perth, company product would be released through the Liberty Theatre, while Adelaide screenings would take place at the Rex Theatre.

No arrangements have yet been made for Brisbane, Freeman stated.

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THE Australian government must do something to enable the establishment of a sound film production finance scheme, John Heyer, Australian producer-director in charge of films and television for Shell International, London, said when he returned to Sydney on vacation.

Heyer said it was fantastic to think that Australia was being flooded with imported films when no continuing film production industry existed in the Commonwealth.

"The absence of an Australian film production industry is the cause of the great ignorance of Australia shown by people throughout the world.

"The film industry is the image of its country. People all over the world get their main knowledge of countries from theatrical and television films."

Though he did not think a quota would solve the problem, Heyer believed that a committee at government level could do much to rectify the position which has developed.

"Such a committee would comprise a top treasury man, a top government man and a leading film maker," he said. "There is nothing to prevent a solution—in fact everything is in its favour."—**Bill Beecham.**

Ellis Pinkney meets Ulster CEA

BELFAST.—Northern Ireland CEA members were brought up to date on the latest developments in the cross-channel cinema trade at the first branch meeting of the season.

Special guest was Ellis F. Pinkney, general secretary of the CEA, who spent a day in Belfast before proceeding to Dublin where he again met and talked to leading members of the trade.

Mr. Pinkney covered a wide range of subjects including toll and piped television and the competition they might offer to the cinema trade.

He also referred to the problem of shortage of product and answered members' questions of the operation of the £20 rebate scheme.

Mr. Pinkney has been invited back to Northern Ireland for a CEA dinner dance which it is hoped to hold in Belfast in December.

President, A. Davis is expected to accompany him on that occasion.

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THE CEA has appointed a sub-committee to examine the new Ulster government proposals for a change in safety regulations for children in cinemas. The members are George Lodge, Kenneth Oakes, Roy Eveleigh, Noel Donaghy and Herbie Bell.—**S. Gordon Duffield.**

GALA BOX-OFFICE GUIDE
WE PROUDLY PRESENT...
● DRAMA...
DOUBLE VENICE AWARD WINNER—
NO GREATER LOVE
● PASSION...
SEETHING AS THE WATERS IN WHICH THEY DIVE—
BLACK NETS
● ROMANCE...
WHEN A WOMAN LOVES
CORK INTERNATIONAL FILM FESTIVAL CHOICE
● PATHOS...
THE INTRUSION OF MARRIED LOVE UNBALANCES THE FAMILY PEACE...
BEHOLD THY SON
● WINNERS IN THE GALA TRADITION FROM SHOCHIKU!

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†**Dark at the Top of the Stairs, The (Warner-Pathe)—U.S**	**124 min. (A)**	Robert Preston ... Dorothy McGuire Angela Lansbury	Frank, moving and amusing Technicolor marital melodrama concerning a middle-aged couple whose marriage narrowly avoids the rocks. Story cleverly written, characterisation first class, direction sensitive, 1920 small town atmosphere nostalgic, happy ending logical and feminine appeal compelling	**Very good general booking (C)**
†**High Time ... ... (20th Century-Fox)—U.S**	**103 min. (U)**	Bing Crosby ... Fabian Nicole Maurey	CinemaScope and De Luxe Color comedy telling how a fifty-year-old widower acquires a college education. Tale disarmingly inconsequential, team resourceful, sentiment popular, humour boisterous, staging authentic, lines bright and occasional songs catchy	**Capital star light booking (C)**
†**Liane, White Slave ... (Anglo Amalgamated)—German**	**64 min. (U)**	Marion Michael ... Adrian Hoven Friedrich Joloff	Eastman Color jungle comedy melodrama. A sequel to "Liane, Jungle Goddess," it illustrates the female Tarzan's further adventures. Acting exuberant, direction straightforward, fun wholesome, highlights hectic and backgrounds authentic	**Exploitable title and star hokum (C)**
Murder, Incorporated ... (20th Century-Fox)—U.S	**102 min. (X)**	Stuart Whitman ... May Britt Peter Falk	Factual CinemaScope murder melodrama, describing the activities and ultimate liquidation of a notorious New York crime syndicate. Semi-documentary approach a bit laboured, but leading characters rugged, sex asides unvarnished, dialogue crisp, Prohibition era backgrounds effective and climax spectacular	**Good title thriller (NC)**
***October Moth ... ... (Rank)—British**	**54 min. (A)**	Lee Patterson ... Lana Morris Peter Dyneley	Psychopathic melodrama, unfolded on a farm, dealing with inhibited youth's homicidal eccentricities. Story dreary, acting and treatment uneven, atmosphere depressing and ending inconclusive	**Doubtful British booking (C)**
***Siege of Sidney Street, The (Regal)—British**	**93 min. (A)**	Donald Sinden ... Nicole Berger Peter Wyngarde	Dyaliscope gangster melodrama, vividly re-creating the events leading to the spectacular round up of Russian anarchists in 1911 London. Authentic tale suitably embellished, cast convincing, direction shrewd, penultimate suspense strong and fade-out gripping and provocative	**Very good British booking (C)**
13 Steps to Death ... (Anglo Amalgamated)—U.S	**80 min. (A)**	Terry Moore ... Debra Paget Bert Freed	Stark melodrama, with songs, concerning a "canary" who is wrongly sentenced for murder and electrocuted. Anti-capital punishment story confected, but star versatile, night club and "death row" sequences sharply contrasted and "too late" climax poignant	**Good popular hall "double bill" (C)**

(C) SUITABLE FOR CHILDREN **(CC)** EXCELLENT FOR CHILDREN **(NC)** NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Siege of Sidney Street

Regal. British (A). Dyaliscope. Featuring Donald Sinden, Nicole Berger and Peter Wyngarde. Produced, Directed and Photographed by Robert S. Baker and Monty Berman. Screenplay by Jimmy Sangster and Alexander Baron. Musical Director, Stanley Black. 8,443 *feet. Release November* 21, 1960

TURN of the century Dyaliscope crime melodrama, set in London. It re-creates the circumstances that paved the way to the historic Sidney Street affair, during which Russian anarchists suffered annihilation at the hands of the police and the military, "led" by the then Home Secretary, Winston Churchill. Romantic fiction is employed to embroider fact, but widens appeal and promotes feminine interest without lessening conviction or tension. An exciting backward glance at yesterday's headlines, capably acted, shrewdly directed and realistically staged, it's a considerable showman's proposition. Very good British booking.

Story.—Peter the Painter, the brains behind Russian revolutionaries, operates from London's East End. His war against society springs from a quirk in his otherwise sensitive make-up, but his right-hand man, Yoska, plunders and kills primarily for personal gain. Sara, a beautiful Russian refugee, meets Peter at the assassins' club and the two become deeply attached. Peter refuses, however, to put his own feelings above the Cause and Sara is horrified when she learns that Peter was involved in a bank robbery and murder. Peter partly reassures her by telling her the proceeds are for their Cause. Meanwhile, Inspector John Mannering of Scotland Yard poses as a tramp and starts investigating. Following other acts of butchery, the killers take refuge at a house in Sidney Street and shoot three cops. Finally, the police, reinforced by a detachment of the Scots Guards, concentrate their fire on the gang's hide-out and it bursts into flames. Dead bodies are found, but the question: "Did [illegible] get away?" still remains unanswered.

Production.—The picture, which claims [illegible] London the doubtful honour that it had [illegible] sters before Chicago, clearly traces the e[illegible] that culminated in the spectacular siege, and [illegible] private lives of the assassins, their love a[illegible] and their "musical evenings," effectively co[illegible] the early drama. Nicole Berger, gives a touc[illegible] performance as Sara, Peter Wyngarde subtly [illegible] gests the aesthetic streak in fanatic Peter, Don[illegible] Sinden scores as the dedicated Mannering. [illegible] Kieron Moore registers as the trigger-ha[illegible] Yoska. Its supporting characters, too, are c[illegible] petently etched. Mannering's concern for [illegible] strengthens the woman's angle, while the re[illegible] duction of the famous photograph showin[illegible] youthful Winston Churchill peering roun[illegible] corner and surveying the "battlefield" ad[illegible] hallmark to the provocative and thrilling [illegible] cluding chapters.

continued on page 19

LANA TURNER
ANTHONY QUINN
SANDRA DEE
JOHN SAXON

A ROSS HUNTER PRODUCTION

Portrait in Black

IN EASTMAN COLOUR

CO STARRING
LLOYD NOLAN AS MATTHEW CABOT
RAY WALSTON

VIRGINIA GREY · ANNA MAY WONG

AND ALSO CO STARRING
RICHARD BASEHART

Directed by MICHAEL GORDON · Screenplay by IVAN GOFF and BEN ROBERTS

Produced by ROSS HUNTER

RELEASED BY UNIVERSAL-INTERNATIONAL THROUGH RANK FILM DISTRIBUTORS LTD

ATOGRAPH WEEKL
September 29, 1960

EDGAR ALLAN POE'S

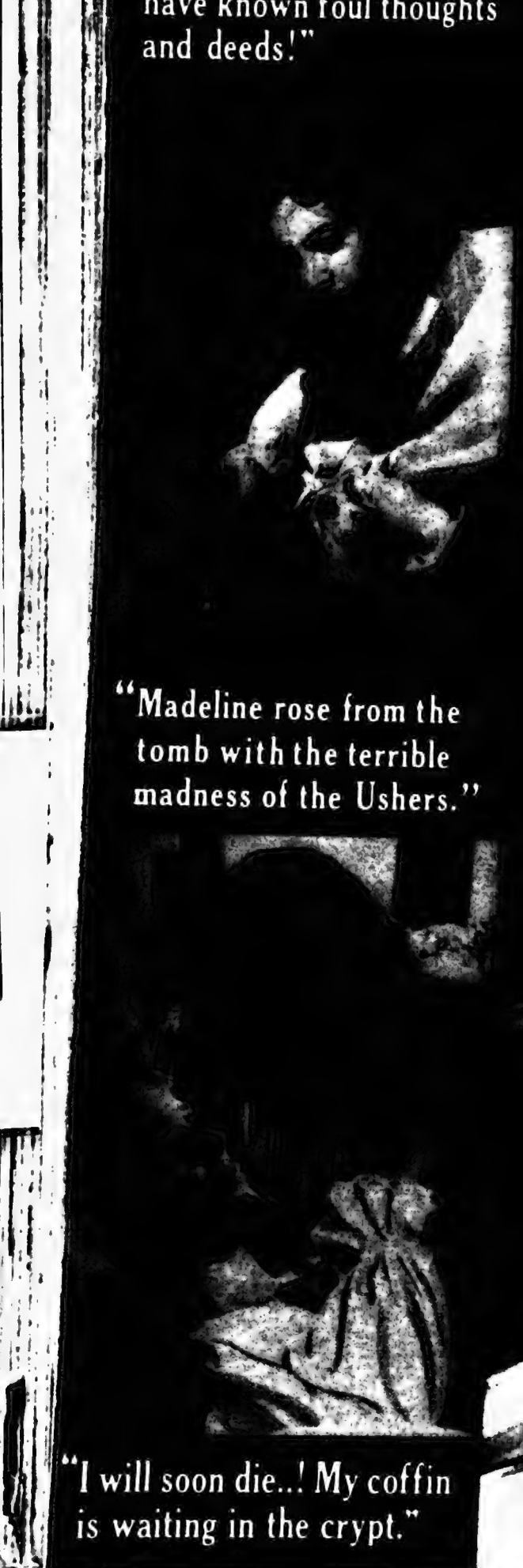
IN CINEMASCOPE & EAST AN COLO

ov helming

"For centuries these walls have known foul thoughts and deeds!"

"I heard her first feeble movements in the coffin. we had put her *living* in the tomb!"

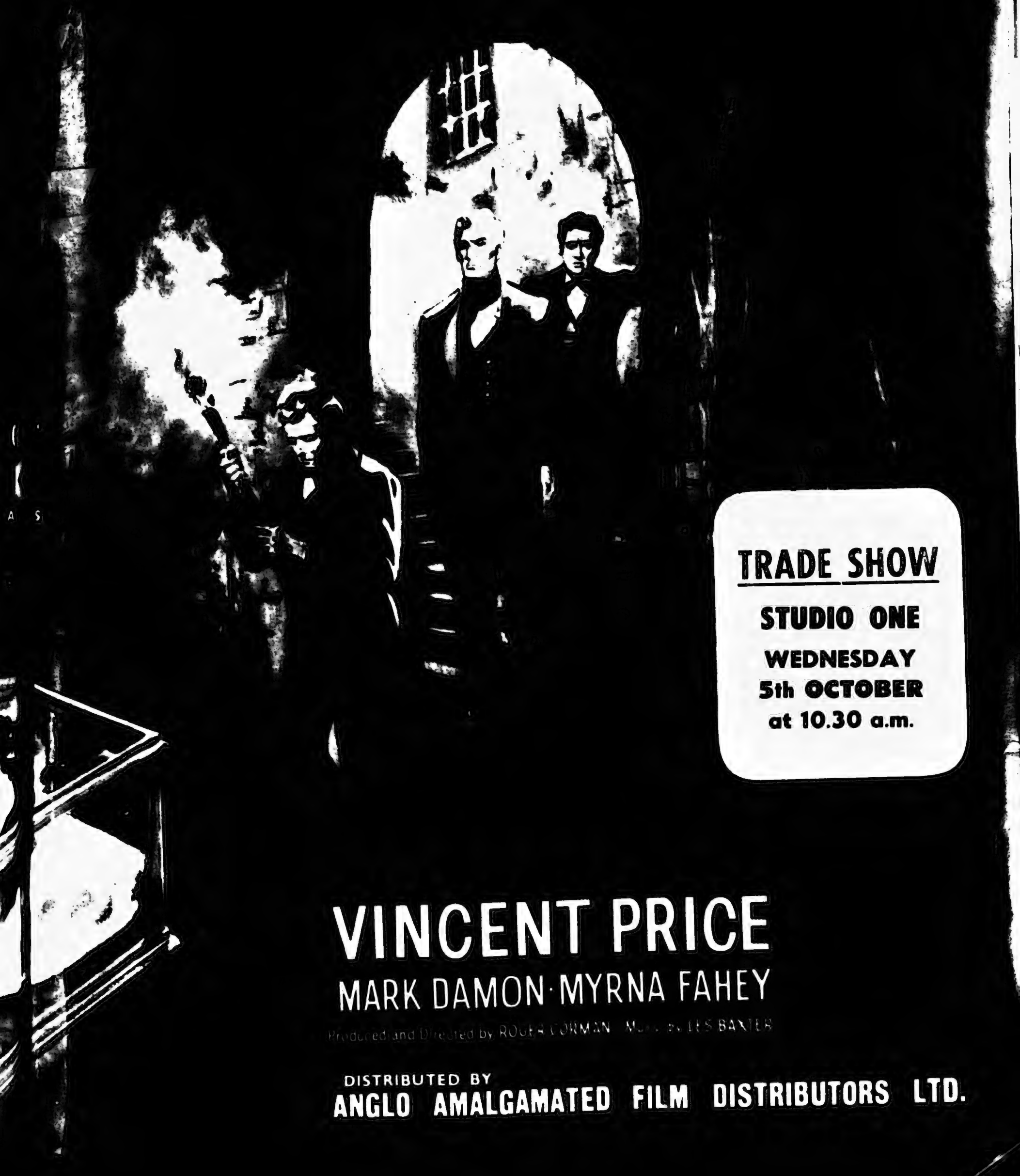
"Madeline rose from the tomb with the terrible madness of the Ushers."



"I will soon die...! My coffin is waiting in the crypt."

...helming tale of EVIL & TORMENT

...AN COLOUR



TRADE SHOW

STUDIO ONE

WEDNESDAY
5th OCTOBER
at 10.30 a.m.

VINCENT PRICE

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Your Films

by JOSH BILLINGS

West End

RECENTLY both *Variety*, America's show business paper, and *Time*, the widely read weekly, have recorded the phenomenal success of "Carry On Nurse" (Anglo Amalgamated) in the States.

The British clinical romp, euphemistically referred to as "bedpan" comedy, has, by all accounts, already collected a million dollars in America. It may well make it three before it's finished, and ultimately reach a world gross of ten millions!

I've hesitated to retail this significant news because I thought more eloquent pens than mine would have jumped at the opportunity. For many years, nay, decades, British audiences have enjoyed—and suffered—comedies written in the American idiom and spoken through the nose, but the Yanks have, with very few exceptions, failed to take kindly to British farce.

If "Carry On Nurse" has given the Americans a taste for British rib-ticklers, and the evidence clearly points that way, then there's definitely cause for loud rejoicing.

Carry on Anglo, producer Peter Rogers, director Gerald Thomas and the tried and tested "Carry On" team with the good work of garnering American dollars!

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"SURPRISE PACKAGE" (Columbia — British), a satirical comedy, stole most of the headlines last week, but the critics gave more space to Noel Coward's performance as an exking out to cash in on his crown than the picture. The film didn't amuse me much, but I'm not in the least surprised to hear that it got off to a very good start at the Leicester Square Theatre. The Master, namely Noel Coward, still has a big carriage trade following, but the picture's real test will come when it takes to the road

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THE other day I said I could hardly wait to read the notices on "Too Hot To Handle" (Warner-Pathe — British). Just as I thought, the striptease gangster melodrama got well and truly carved up by the scribes. It's not a good film, but bad ones often prove good box-office and I've a feeling that "Too Hot To Handle" will click, especially in industrial situations. Anyway, it started on the right foot at the Astoria, Charing Cross Road. Needless to say, it's a gift for the shrewd exploiteer.

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"LET'S MAKE LOVE" (Twentieth Century-Fox—CinemaScope) ends it fabulous five weeks' stay at the Carlton, Haymarket, today. It's also been at the New Victoria and is now on the second-leg of its London runs, but its huge receipts at the Carlton haven't varied. "High Time" (Twentieth Century-Fox—CinemaScope), an original collegiate comedy featuring Bing Crosby, takes over. It's genuine escapist stuff with "The Groaner" in good form.

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NEITHER the scribes nor the exhibitors rushed to put their money on "Ocean's Eleven" (Warner-Pathe—Panavision), the comedy crime melodrama set in Las Vegas, but the film has been a winner at the Warner Theatre. Will it turn up in the long grass? I'm sure of it and naturally the picture's long and profitable season at the Warner Theatre has now caused many to revise their first opinion.

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SOPHIA LOREN'S latest vehicle, "It Started in Naples" (Paramount—VistaVision), is unquestionably a hit at the Plaza. Incidentally, the colourful comedy began its London runs on Monday, but will continue at the Plaza until October 5. Then, according to present arrangements, "Psycho" (Paramount), the Alfred Hitchcock blockbuster, returns.

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COLUMBIA'S "Strangers When We Meet" (CinemaScope), the drama about an architect's complicated love life, is coasting along at the Odeon, Leicester Square. Star values and feminine appeal are lubricating the wheels and it looks a reasonably safe popular bet.

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I PASS the London Pavilion many times each day and unless my eyes deceive me the Tennessee Williams film, "The Fugitive" (United Artists), is doing first class business. It followed the record breaking "The Last Days of Pompeii" (United Artists—Supertotalscope—Italian), but the vestibule congestion hasn't eased.

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"ONE FOOT IN HELL" (Twentieth Century-Fox — CinemaScope), an Alan Ladd Western, scored freely at the Rialto, Coventry Street, and this, despite the fact that it's on release. It departs today, but only because "Let's Make Love" (Twentieth Century-Fox—CinemaScope) needs a new home.

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NO CHANGE at Studio One, Oxford Street, where "Pollyanna" (Disney) is in its third month. The demand for this delightful comedy melodrama hasn't diminished and the longer it stays the greater its prospects when its suburban runs start on January 2, 1961. The old saying "out of sight, out of mind" particularly applies to films.

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"DOCTOR IN LOVE" (Rank—British) has caught on at the Ritz. The hall needs quota before "Gigi" (MGM—CinemaScope) doubles back, and what more money-spinning w.. of complying with the law then calling in "Th Doctor"? Incidentally, "Gigi" continu do outstanding business in seaside and pr cial halls.

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THE Columbia "double bill," "All Young Men" (American) and "Anna Of B lyn" (Technirama—Italian), has just com a fairly successful run at the Odeon, M.. Arch. Gina Lollobrigida, star of the named, kept its head above water. "The T Machine" (MGM—Metroscope), a firs.. screen version of H. G. Wells's classic, arr.. today.

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HILLCREST'S "Jazz On A Summer's D.. is breaking records at the Cameo-Poly, R.. Street. I mentioned that "Some Like It .." (United Artists) supports it, but, accordi.. to Ben Henry, that gave the impression that only the Cameo-Poly is lucky enough to have such a good "second." Ben assures me any exhibitor can book the programme in its entirety.

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EVEN after 13 weeks "The Nudist Story" (Eros—British) continues to fill the Cameo-Royal, Charing Cross Road. It's clicking in many provincial halls, too, so why delay booking the cast-iron gimmick offering?

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"BEN-HUR" (MGM—Camera 65—Panavision) is still taking a stack at the Empire, but apparently can't leave it at that. The super-super's invaded Birmingham, Glasgow and Dublin, and it's been a case of capacity business at every performance.

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THERE'S a lot of talk and action about evictions at the moment, but nothing disturbs "South Pacific's" tenancy at the Dominion, Tottenham Court Road. The Twentieth Century-Fox—Todd-AO version of the Rodgers and Hammerstein musical is now well in its third year, and each day it strengthens the barricades with more and more brass.

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"CAN-CAN" (Twentieth Century-Fox—Todd-AO) is more than holding its own at the Metropole, Victoria, and will certainly stay put until the eagerly awaited "Spartacus" (R..k-Universal) makes its debut on December

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PUBLICITY department hand-outs in.. m me that the other "hard ticket" job. "..g Without End" (Columbia—CinemaScope).. is "drawing outstanding business." I have no .. hand intelligence on the film.

On release

"HERCULES UNCHAINED" (Wa.. Pathe), "Doctor In Love" (Rank—British) "Psycho" (Paramount) hit such lofty ta.. that even the best of the current releases humble in comparison. But, all the .. "Suddenly, Last Summer" (Columbia—Br.. has collected and still is collecting a m.. fine sum. Off-beat X certificate, it's had .. a few obstacles to overcome.

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THE INITIAL impact of "Let's M.. Love" (Twentieth Century-Fox—CinemaSc.. wasn't quite as great as was expected, but

continued on page 20

PROSPER WITH ANGLO!

STUDIO REVIEW

the Voice of the British film Industry

RCA sound-on-film recording systems are extensively used throughout British Film and Television Studios and additional facilities are available at RCA's own Recording Studio to augment them.

RCA Sound Recording

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CAN TV TECHNIQUE BE USED FOR FILM PRODUCTION?

by R. H. CRICKS, Hon.FBKS, FRPS

I HAVE often urged that the film studio could learn many lessons from the television studio, with a view to reducing the present astronomical production costs.

How justified is this view I had never fully realised until recently I was invited by Bernard Greenhead to spend some hours at ABC's Teddington Studio (the one-time Warner Studio which was, of course, badly damaged during the war) and to watch a dress rehearsal of a play.

First I had a long talk with Gavin Campbell, chief of lighting, and learnt how a television play is born. Once the production is scheduled there are, he explained, four people primarily responsible for it: the designer, who is responsible for the sets and general style; the director, who is responsible for the action; the lighting supervisor, who is responsible for lighting both sets and actors; and the technical supervisor, who is finally responsible for the technical quality of both picture and sound.

Major difference

A major difference between film and television production is, of course, that in the latter all the sets for the production have to be built together on the stage. This factor, coupled with the inflexible timing of a production, makes it necessary for both actors and technicians to move from set to set according to strict directions. It also means that cameras and microphones have to be continually on the move, and indeed the life of a tv cameraman is a strenuous one.

All these factors lead to another requirement: the discerning viewer may get tired of the continual use of short-focus lenses, with their exaggeration of movement; but the use of such lenses is unavoidable much of the time, to reduce the physical movement of the cameras, and to secure a reasonable depth of field. For close-ups the camera lens is often a few inches from the actor's nose.

The basis of pre-planning is a plan of the studio; and here must be mentioned that in all tv studios the lights are suspended from the grid; at Teddington, Mole-Richardson telescopes enable the lamps to be adjusted to any height. The plan of the stage shows the lines of the grid, all numbered, and this enables the positions of the lamps to be very simply indicated.

At preliminary meetings the designer decides the design and positioning of the sets on the floor, and they are drawn in on this plan. The director considers the action on these sets, and the lighting supervisor can then decide on his lighting scheme. In red ink the ratings and positions of the lamps are drawn in on the plan.

Most of the rehearsals take place on a rehearsal stage, and the production stage is rarely available until a couple of days before the actual production. The positioning of the lamps in accordance with the plan is a matter of only two or three hours, thanks to the efficiency of the suspension system. Watching rehearsals, the lighting supervisor may decide that one or two additional lamps will be needed, and these are shown in blue ink on the plan.

An advantage enjoyed by Teddington over other tv studio is a high-level loading bay, so that lamps can be added and removed without bringing them down to the floor. I was assured that during rehearsals, if an additional lamp is required, it can be brought into use in less than five minutes. When the play reaches the production stage for the final rehearsals, all the lighting is positioned and everything is ready to go.

The lighting is, of course, controlled from a Strand Electric console, the numbers on the lamps corresponding to those on the "stop-keys." Any lamp circuit can be either switched or dimmed, and the console has a "memory" so that a number of lighting combinations can be pre-set.

The production I watched was a comedy, "The Pig's Ear," which is to be broadcast on October 2. For the first two acts I sat between Bob Simmonds, lighting controller, and the camera control racks, where three technicians maintain the quality of the transmitted picture.

Not easy

It is not, I found, the easiest thing to follow a play in rehearsal, for three people were speaking at once. The actors' voices were drowned by the voice of the director giving instructions, and that of a girl monotonously calling out the scene and camera numbers. I have no doubt the play will be vastly more enjoyable when I watch it next Sunday.

A point that impressed me was that Bob Simmonds on the Strand console did practically nothing but occasionally press a group control knob. The individual circuit dimmers were hardly touched, indicating that every light and every dimmer had been correctly set at previous rehearsals.

For the rehearsal of the third act I went on the floor, and spent 20 minutes dodging rapidly moving cameras and mike booms. Most impressive was the split-second timing of every movement. A cameraman would perform strenuous gymnastics moving his heavy camera in all directions on the M-R pedestal, and when one set-up was completed, would dash across the floor to get in position for the next shot.

The actual recording (on videotape) was scheduled immediately after the dress rehearsal. While it was in progress, I had a chat with Bernard Greenhead and Gavin Campbell, and by the time I left Teddington the whole play was safely in the can—recorded not at Teddington, but at Alpha (London), the ATV/ABC subsidiary off Tottenham Court Road/Oxford Street.

I discussed with them the theme of this article —whether television techniques would be applicable to the production of cinema films. Remember that Mr. Greenhead is uniquely qualified to speak on this subject, since he was associated with Norman Collins and T. C. Macnamara in High-Definition Films, which, at Highbury Studio, developed telerecording to a high stage of perfection.

Remote control

However, it would not, I think, be suggested that in such a method of film production, the picture should be videotaped, but that remotely controlled film cameras should replace the electronic cameras. This method of film making has been experimentally used in the States, but so far as I know only for the production of films for television.

With such a system there would be no objection to individual shots being filmed subsequently, each with its special lighting, and cut into the finished film. The same could apply to reverse shots. By this system the actual photography of a film (excluding rehearsals) could be completed, not certainly in hours, but in a day or two.

The very considerable economies are evident: but on the other hand there would necessarily be considerable expenditure in adapting our old-fashioned film studios to the process. Overhead lighting suspension is an essential. The television studio must have a perfectly level floor so that the cameras may track freely without rails. A control room from which the cameras can be operated must be built.

May I put forward a constructive suggestion to the film and television groups of this country that a modern studio similar to the new one now being constructed at Teddington be taken over for a few weeks and equipped for this system of film production as an experimental measure?

My own view is that a film could be produced to which only perfectionists could take exception. To the patron in the cinema such a film could be no different in quality from any normally produced film. Films, as I have remarked before, should be made for the public, and not for the delectation of rival film makers.

PRODUCTION ROUND-UP

by BILL EDWARDS

NO slackening off yet in the summer bustle at British studios. There are some 14 first-features in production at the moment and the mighty "Cleopatra" will keep at least three studios well occupied up to Christmas.

ABPC ELSTREE: "Don't Bother To Knock," a Richard Todd-Hailewood production marks actor Todd's first personal production. It's a comedy for Warner-Pathe, is produced by Frank Godwin and directed by Cyril Frankel. Todd and June Thorburn are the stars.

Also in production there is a new television series, "Whitehall S.W.1" (formerly "Police Dog") starring Louis Hayward. Ian Warren produces for Crestview Productions.

Starting soon: George Glass and Walter Seltzer's production for United Artists, "The Naked Edge (formerly "First Train to Babylon") which Michael Anderson will direct.

ARDMORE: "The Mark." Raymond Stross and Sidney Buchman's production for 20th-Fox, is now being completed. Guy Green directs and the cast is headed by Rod Steiger, Maria Schell and Stuart Whitman.

BEACONSFIELD: Again in the final stages is Rank's "The Bulldog Breed." Hugh Stewart produces and Robert Asher directs this new Norman Wisdom comedy.

The new Julian Wintle-Leslie Parkyn production for Anglo Amalgamated, "I Promise to Pay," is now on location in Newcastle. Norman Priggen produces, Sidney Hayers directs and the cast is headed by Michael Craig.

BRAY: Tony Hind's Hammer production, "The Curse of the Werewolf," is directed by Terence Fisher for Universal International release.

MGM. BOREHAM WOOD: Work is almost finished on "The Sleeping Partner," produced by Michael Relph and directed by Basil Dearden for Metro release. The cast is headed by Stewart Granger and Haya Hayareet.

Back from Northern Italian locations is "Five Golden Hours," produced and directed by Mario Zampi. Ernie Kovacs and Cyd Charisse are the stars of this Anglofilm production.

Work also here on 20th-Fox's "Cleopatra."

NEW ELSTREE: "Two Wives at One Wedding" is the tentative title of the newest production in a continuous series of subjects from the Danziger Brothers. Montgomery Tully directs and included in the cast are Gordon Jackson, Lisa Daniely and Christina Gregg.

Still filming is the Danzigers' tv serial, "The Cheaters." Max Varnel directs, John Ireland is the star and it's for ABC. Brian Taylor is supervisor on both productions.

PINEWOOD: Rouben Mamoulian is directing Walter Wanger's production of "Cleopatra," starring Elizabeth Taylor, Peter Finch and Stephen Boyd.

In the finishing stages are the Betty Box-Ralph Thomas production of "No Love for Johnnie," and Peter Rogers' Anglo Amalgamated production, "No Kidding," which was directed by Gerald Thomas.

SHEPPERTON: Carl Foreman's Open Road production, "The Guns of Navarone" (for Columbia), is almost completed under director J. Lee Thompson.

Bertram Ostrer's "Nearly a Nasty Accident," with Jimmy Edwards started production this week under director Don Chaffey—he has just completed Disney's "Greyfriars Bobby," at Shepperton.

Disney's new personal British production "The Horse Masters" is now well into production. Bill Fairchild directs and the cast includes Tony Britton, Janet Munro, Liz Fraser, Tommy Kirk and Annette Funicello.

Michael Powell produces and directs "The Queen's Guards" for 20th-Fox. Ray Milland, Massey and son Daniel are the stars.

Columbia's "The Greengage Summer" returned from French locations. Victor Saville produces, Lewis Gilbert directs and the stars are Kenneth More and Danielle Darrieux.

Filming is also being done here on "Cleopatra."

TWICKENHAM: George Brown's latest production for Bryanston, "Double Bunk," stars Ian Carmichael, Janette Scott, Sidney James and Liz Fraser. Pennington Richards, who wrote the original story, directs.

WALTON: David Rose's latest subject in his multi-picture deal with United Artists is "Mary Had a Little," screen version of the stage play. George Fowler produces; Eddie Buzzell directs.

Also filming here for United Artists is the Epiney production, "Follow that Man," starring Sidney Chaplin and Dawn Addams. Jerry Epstein is the director and Charles Leeds produces.

MERTON PARK: Building for three subjects in the Scotland Yard series—"The Grand Junction Case," "Evidence in Concrete" and "The Silent Weapon."

THE CREWS BEHIND THE FILMS

THE SLEEPING PARTNER
Relph-Dearden at MGM

Producer: Michael Relph; Director, Basil Dearden; Production manager, Basil Somner; Production secretary, Midge Warnes; Producer's secretary, Midge Willcock; 1st Asst. director, George Pollock; 2nd asst. director, Ted Wallis; 3rd asst. director, Ernest Lewis; Continuity, June Faithfull; Lighting cameraman, Harry Waxman; Camera operator, Ernest Day; Focus, Chick Anstiss; Grip, Wally Wheatley; Sound mixer, Gerald Turner; Boom operator, Godfrey Bowen; Sound camera operator, Michael Hickey; Sound maintenance, Michael Bassett; Art director, Elliott Scott; Set dresser, John Jarvis; Draughtsman, Reg Breem; Buyer, William Isaacs; Publicity director, Paul Mills; Stills cameraman, Dave Boulton; Casting director, Irene Howard; Casting secretary, Lesley Pettitt; Make-up, Bob Lawrence; Hairdresser, Alice Holmes; Wardrobe supervisor, Felix Evans; Wardrobe mistress, Dolly Smith; Wardrobe assistant, Charles Monet; Editor, Ray Poulton; Assembly editor, E. Grimsdale; Supervising electrician, Arthur Pochetti.

FIVE GOLDEN HOURS
Anglofilm at MGM

Producer, Mario Zampi; Associate producer, Julio Zampi; Production manager, Denis Johnson; Production secretary, Doris Print; 1st asst. director, Ted Sturgess; 2nd asst. director, Denis Johnson, jr.; Continuity, Lee Turner; Cameraman, Chris Challis; Camera operator, Austin Dempster; Focus, John Jordon; Clappers/loader Robin Brown; Grip, Jim Dawes; Sound mixer, I. Swern; Boom operator, J. Streeter; Sound camera operator, H. Clark; Sound maintenance, N. Stevenson; Make-up, Phil Leakey; Hairdresser, A. G. Scott; Art director, Ivan King; Asst. art director, Ted Tester; Draughtsman, Jeff Hercombe; Wardrobe supervisor, Evelyn Gibbs; Asst. wardrobe, Gloria Barnes; Publicity director, Jackie Ward; Stills cameraman, Ricky Smith; Accountant, Ernie Shepherd; Editor, B. Lewthwaite; 1st asst. editor, Alma Godfrey; 2nd asst. editor, Terry Message; Props, T. Welsh; Supervising electrician, R. Jeffrey.

THE BULLDOG BREED
Rank at Beaconsfield

Producer, Hugh Stewart; Director, Robert Asher; Production manager, David Orton; 1st asst. director, Bert Batt; 2nd asst. director, Ron Jackson; 3rd asst. director, Terry Clegg; Producer's secretary, Shirley Johnson; Production secretary, Jean Stoddart; Continuity, Joan Davis; Lighting cameraman, Jack Asher; Camera operator, H. A. R. Thomson; Focus, Steve Claydon; Make-up, Geoff Rodway; Hairdressing, Pearl Orton; Art director, Harry Pottle; Set dresser, Peter Lamont; Draughtsman, Terry Marsh; Props buyer, F. Hasler; Editor, Gerry Hamblin; 1st asst. editor, Don Ra[illegible]singhe; Location cashier, Bert Ellicott; Clapper loader, Malcolm Vinson; Grips, T. Watson; Sound mixer, John Mitchell; Boom operator, Gus Lloyd; Sound camera operator, F. Butcher; Sound maintenance, Austin Partridge; Stills/cameraman, Albert Clarke; Publicist, B. Doyle; Publicity/secretary, Susan Eade; Designer, Anthony Mendleson; Wardrobe (m[illegible] Jimmy Smith; Wardrobe (female), Marie [illegible]nick.

DON'T BOTHER TO KNOCK
Richard Todd-Hailewood at ABPC

Producer, Frank Godwin; Director, C[illegible] Frankel; Production manager, Leigh Aman; [illegible]ector of photography, Geoffrey Unsworth; [illegible] assistant, Freddie Goode; Operator, J[illegible] Acheler; Mixer, Les Hammond; Art direc[illegible] Tony Masters; Stills, Ronnie Pilgrim; Wardr[illegible] Mrs. Jackson; Make-up, Bob Clark; H[illegible] dresser, Gordon Bond; Continuity, June R[illegible] dall.

GREYFRIARS BOBBY
Disney at Shepperton

Producer, Walt Disney; Director, [illegible] Chaffey; Associate producer, Hugh Attwo[illegible] Production manager, Peter Manley; Produc[illegible]

...retary, Jean Walter; Unit manager, Teresa ...land; 1st asst. director, Dennis Bertera; 2nd ... directors, Eric Rattray, Grainne O'Shan... 3rd asst. director, Terry Churcher; Con... Phyl Crocker; Asst. continuity, Josie ...d; Production runner, Patrick Thorpe; ...ng cameraman, Paul Beeson; Camera ...or, Herbie Smith; Focus, Alec Mills; ...rs loader, Ron Anscombe; Art director, ... Stringer; Construction manager, Gus ...; Chief draughtsman, Norman Dorme; ...smen, Pamela Provis, John Siddall and ...Atkinson; Set dresser, Vernon Dixon; ...tist, A. Van Montagu; Property buyer, ...Townsend; Sound mixer, Norman Bol... Boom operator, John Salter; Sound ...operator, Desmond Edwards; Stills, John ...d Laurie Ridley; Publicity representative, ...O'Brien; Casting director, Maude Spector; ...ccountant, Fred Worsley; Prod. cashier, ...lliams; Dress designer, Maggie Furse; ...obe master, John Briggs; Wardrobe asst., ... Austin; Chief make-up, Harry Framp... Asst. make-up, R. Bonner-Moris; Hair... Barbara Ritchie; Editor, Peter Tanner; ...sst. editor, Peter Weatherley; 2nd asst. ... Maureen Lyndon; Dog trainer, John ...; Asst. to Mr. Darlys, Betty Clarke; ...elmaid, Pamela Terry.

SECOND UNIT

Lighting/operator, Ray Sturgess; Focus Michael Sarafian; Clappers/loader, David Kelly; Grip (1st unit), M. Walters; Grip (2nd unit), W. Lloyd.

FOLLOW THAT MAN

Epiney at Walton

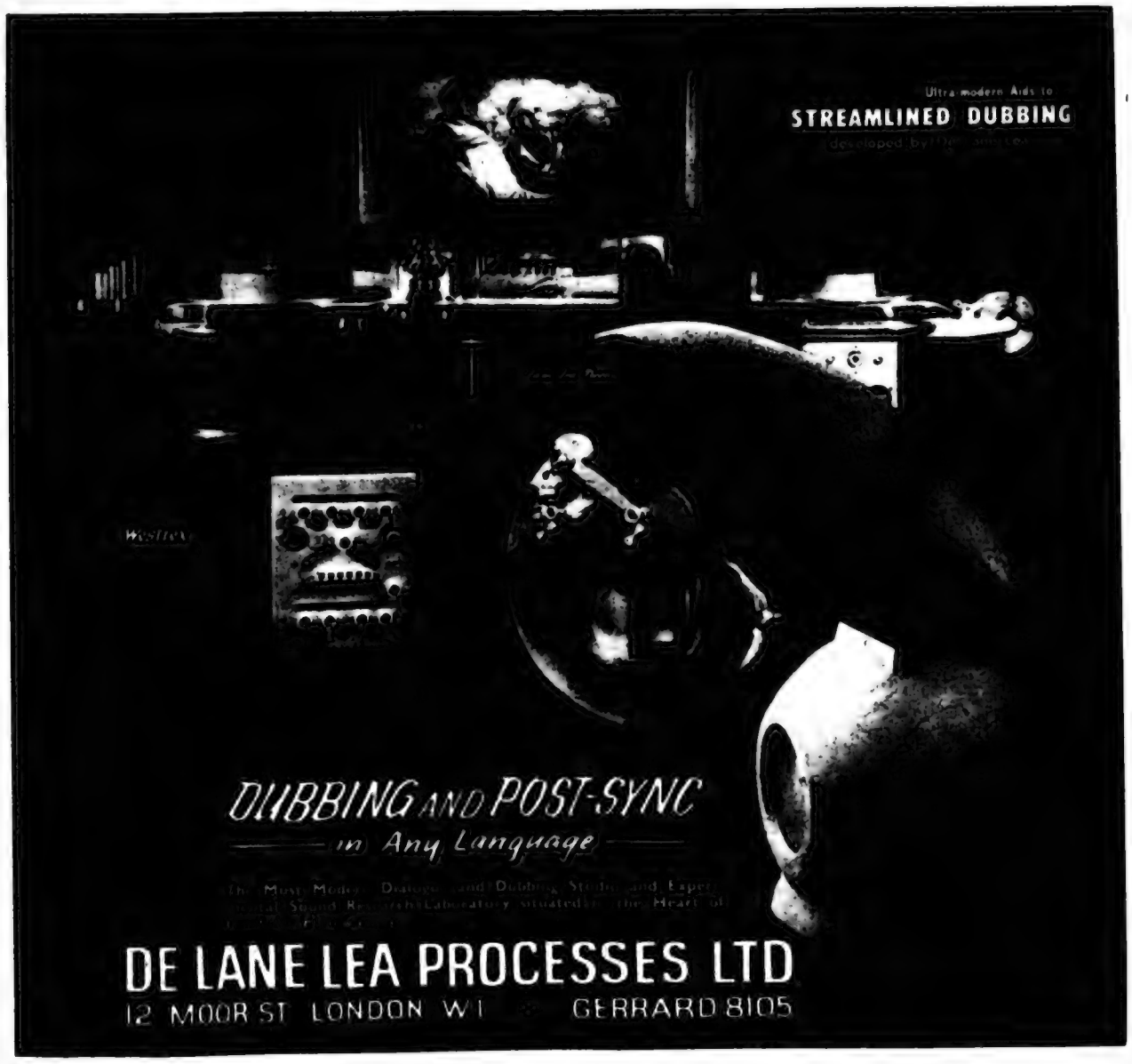
Producer, Charles Leeds; Director, Jerry Epstein; Asst. director, David Tringham; Lighting cameraman, Gerry Gibbs; Operator, Bill Hutchinson; Editor, Fred Burnley.

CLEOPATRA

20th Century-Fox at Pinewood

Producer, Walter Wanger; Director, Rouben Mamoulian; Production designer, John De Cuir; Asst. to producer, Saul Wurtzel; Production manager, Jack Swinburne; Production manager (location), Teddy Joseph; 1st asst. director, David Middlemas; 2nd asst. director, Charles Clair; 2nd asst. director, Carl Mannin; 3rd asst. director, Michael Stevenson; Continuity, Elaine Schreyeck; Production secretary, Jean Hall; Production secretary, N. Hipwell; Secretary to Mr. Wanger, Hella Loeffler; Secretary to Mr. Mamoulian, Victoria Porter; Lighting cameraman, Jack Hildyard; Camera operator, Gerry Fisher; Focus, Ceri Davies; Clappers/loader, Jerry Elliott; Grip, Ted Underwood; Art directors, Arthur Lawson and Elven Webb; Asst. art directors, Don Picton and John Hoesli; Asst. to art director, Ivor Beddoes; Set dressers, Terence Morgan II and Jack Stephens; Construction managers, Leon Davis and Ronnie Udell; Production buyer, Ronnie Quelch; Scenic artists, Ferdy Bellan, Peter Melrose and Ted Brister; Prop designer, Roger Ramsdell; Chief draughtsman (marine), Len Townsend; Chief draughtsman (exteriors), William Bennison; Chief draughtsman (interiors), Maurice Pelling; Draughtsmen, Duncan Cameron, Neil McPhee, Edwin Galligan, Colin Southcott, Richard Burnett, John Barry, Michael Knight, Donald Fisher and Nigel Curzon; Casting, Nora Roberts; Crowd casting, John Owen; Boom operator, Gus Lloyd; Sound camera, Simon Kaye; Sound maintenance, Austin Partridge; Make-up chief, Dave Aylott; Make-up, Eric Allwright; Chief hairdresser, Joan White; Asst. hairdresser, Sarah Beber; Wig maker, Florrie Hyde; Designer of Miss Taylor's wardrobe, Oliver Messel; Asst. to Oliver Messel, Eleanor Abbey; Wardrobe supervisor, John McCorry; Wardrobe master, Arthur Newman; Wardrobe mistress, Dorothy Edwards; Director of publicity, Bill Batchelor; Unit publicist, Doreen Landry; Stills, Norman Gryspeerdt; Production accountant, Sam Williams; Cost control, W. Finch; Set costs, Brian Bailey; Editor, Russell Lloyd; 1st asst. editor, Bill Butler; 2nd asst. editor, Chris German; Animal liaison, Digger Pugh; Property chargehand, Nigger Weymouth; Chief floor electrician, John Swan.

This remarkable reconstruction of a part of old Edinburgh has been erected on the big silent stage at Shepperton for Walt Disney's "Greyfriars Bobby." It is said to be the largest and most detailed set ever built on this stage. The art director responsible is Michael Stringer



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Known as the Telefilm Studio, it is situated almost opposite Chalk Farm Station on the Northern Line. Directors are former cameraman Tony Housset and his wife. In charge of sound is Fred Turtle, formerly of MGM.

A major feature of any television studio is overhead suspension of lighting. Here an ingenious system which offers similar advantages has been installed. Extending the whole width of the stage is a lighting gantry which can be wheeled to any part of the stage. It will carry ample lighting units which can be handled by electricians on the gantry. Cables are kept off the floor by the expedient of running them on brackets round the walls.

Size of the stage is 60ft. x 40ft., with a working height of 25ft. Ample current is available —no less than 1,500 amps, to obtain which a transformer substation is built into the studio. The lighting fittings—Mole-Richardson and Strand Electric—include two 10kW, six 5kW, 50 2kW, and numerous smaller fittings.

Acoustics are claimed to be excellent.

A special feature of the stage is the tank. This is five-sided (a shape which, it was found, provided maximum camera mobility) and has a superficial area of approximately 20ft. x 20ft. Depth of water is graded to a maximum of 6ft.

Novel feature of the tank, however, is that sunk into it is a mobile circular tank with glass porthole, so that underwater shots can be achieved in comfort. To facilitate this the main tank itself can be illuminated from under ports.

Another innovation at the studio is t stallation of an electronic system that c haps, best be described as a living story Supplied by Royston Industries, Ltd., sists of a Vistarama 98 camera with a control unit and sync. generator, a 14in. tor purely for monitoring purposes and monitor for main viewing.

A portable installation has been suppli that it can be used either for telecine or o studio floor. The system can be added to i future should Telefilm Studios expand its vision facilities.

Television practice has been extended to point of providing control rooms overloo the floor, together with closed-circuit tv on wi h the sponsor can see his film during duction. Next to this is a sound co room, then a projection room which will en the studio to be used for music scoring. The studio manager also has his office alongside

In the sound control room is an RCA 4-channel mixer. Either photographic or magnet recording will be available on the PR45 recorder. A reverberation chamber is being buil

Complete dubbing facilities will later be available. A floor above the control rooms is to be built to house a theatre, together with cutting rooms. A 6-way console is to be installed, feeding into a PR23 triple-track magnetic recorder.

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Closed circuit monitor in VIP room

The control room sound mixer

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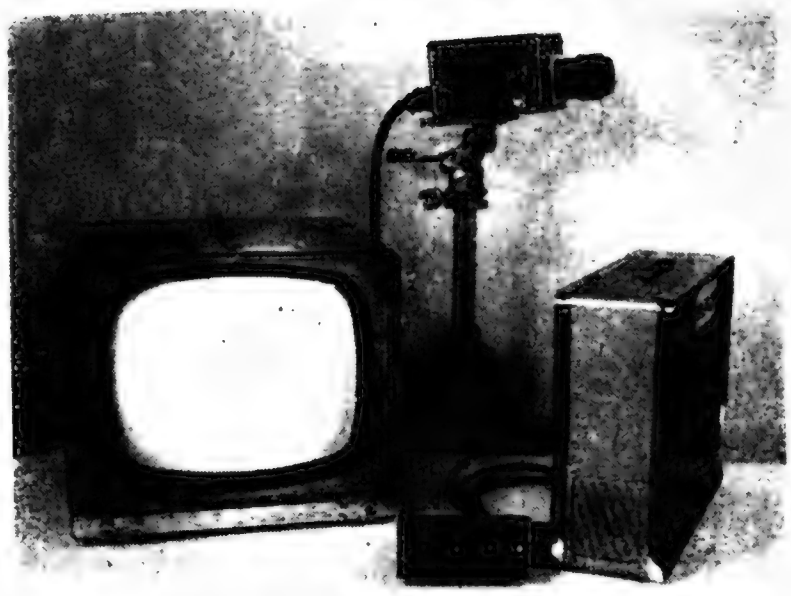

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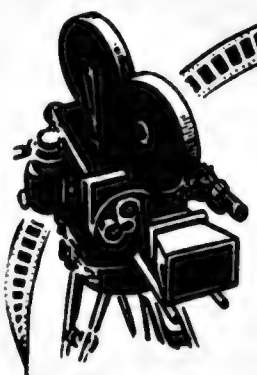

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FREELANCE TV STUDIO

THE Granville Studio, Fulham, one-time theatre and more recently a television studio, has been acquired by Mole-Richardson and Pye jointly, and has been largely reconstructed to serve a dual purpose: first as a shop-window for the products of the two firms, secondly as a studio for the production of live or taped tv material—the only independent studio in the country serving this purpose.

After long negotiation, the Post Office has provided a line to the Museum Exchange, over which material can be transmitted to any tv station for live broadcasting or tape recording.

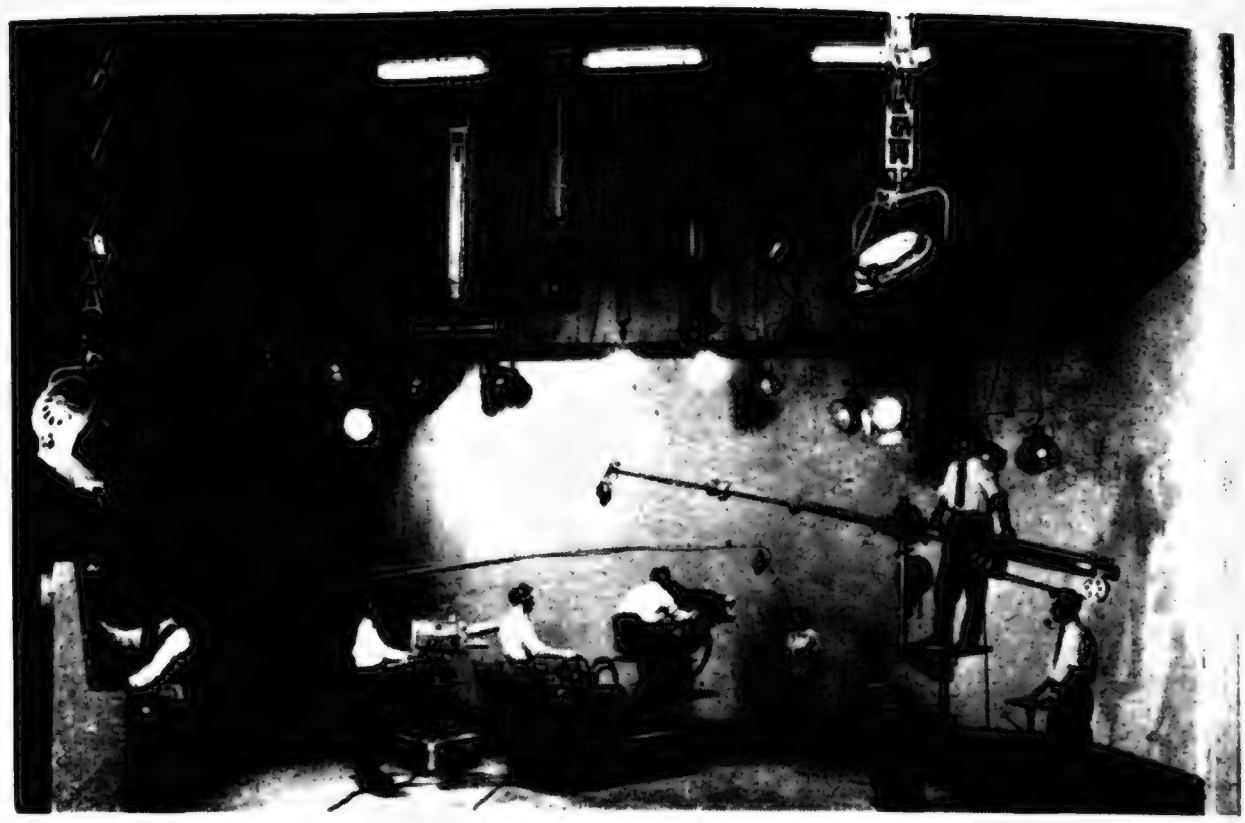
Biggest job in the reconstruction was the building of a level floor to tv standard, covering the whole of the stage and stalls area. The working area is 2,000 sq. ft., and the height to the grid is 24ft.

The latter is of the modern tv type—a number of girders on which can be positioned 20 M-R telescopes and seven pantographs. The fittings include 2kW spots, Dualites, scoops, and a 3kW effects spot. Current available totals 150kW DC from a generator, plus 100kVA from the AC mains.

Three Pye cameras of the latest type are installed, at present working on the 405-line standard. However, equipment is shortly being installed including a 60c/s generator, enabling the cameras to work on the American 525-line standard.

The cameras are mounted on two of the latest M-R pedestals, and one of the new Gromax dollies, which is completely motorised and employs hydraulic crane operation. Two microphone booms are available, one of the latest type giving crabbing movement.

In the telecine room are installed two complete Pye Telecine channels, with Philips FP7 35mm. projectors and EL 5000 16mm. projectors, as well as slide projectors. A caption machine is to be added.



The stage at the Granville Studio, showing the pendant lighting grid

The circle of the former theatre has been converted into a spacious viewing room and an orchestra room which will seat a 15-piece orchestra. Both are completely insulated from the main studio.

On the next floor are the control rooms overlooking the floor. The producer has a 10-channel control panel. The vision controller will operate racks controlling the three cameras. Lighting control is by means of a new model of the Strand Electric console, providing 72 lighting circuits all with dimming and switching. A sound control room is to be completely equipped by Pye, with 16-channel mixer console, two turntables, echo system, etc.

Backstage are ten dressing-rooms, make-up and wardrobe departments, and a canteen.

The Granville Studio is under the management of Rear-Admiral R. Welby, who in his 39 years in the Navy combined both technical and executive duties—an admirable background for the wide range of duties in running such a studio.

Rebuilding at ATV Elstree

ATV studio at Elstree is being completely rebuilt, and is due to open on November 15. Known formerly as National Studio, it is the oldest surviving studio in Elstree. Until five years ago it was the centre of the activities of Lou Jackson, but was then acquired by ATV, and a number of tv films were made there, notably the Douglas Fairbanks series.

The studio will, in future, serve for live programmes and recording. The conversion involves the complete reconstruction of the four stages and much new building.

Responsible for the conversion is an ATV committee, chairman of which is Max Gumpel; the other members being Bill Ward, Bernard Bibby and T. C. Macnamara. Architects are Stone Toms and Partners.

The studio has four stages. The two largest, each measuring 110 ft. x 80 ft., with a working height of 34 ft., are being completely reconstructed, and are now nearing completion. The floors have been relaid to provide the level surface essential for television cameras to track over (rails are never used). In Stage C a 20,000-gallon tank is available.

The whole of the sound treatment has been renewed, and already the lack of reverberation is noticeable (it is expected that a reverberation period of 0.6 second will be achieved).

At first-floor level are the control rooms, with large sloping windows overlooking the floor: production, vision, lighting and sound control rooms, and also a VIP lounge. These are spacious and well laid out.

All lighting is suspended from an entirely new type of overhead grid (supplied by Stage Suspension and Equipment, Ltd.) by means of Mole-Richardson telescopes. The lamp store is situated at grid level between the two stages, so that lamps can be easily serviced, and can be transferred from one stage to the other without bringing them down to floor level.

Each of these two stages has its quick-change dressing-room, wardrobe room, make-up room and equipment store. Provision will also be made for audiences.

Lighting control is to be by Strand Electric consoles. The dimmer room is situated alongside the lamp store, and has heating/cooling units for the dimmers.

On the third floor (again between the two stages) is the vast ventilating plant, giving 15 complete changes of air per hour. The plant room measures 80 ft. x 20 ft.

Work on the two smaller stages has begun, and they will come into operation early in the New Year. Elstree will then be the largest of our television studios.

The studio will completely lose its lot, which is being almost entirely built over. An L-shaped administrative building now under construction, measuring 50 ft. x 180 ft. and 40 ft. x 130 ft., will house the production departments and rehearsal rooms. A studio facilities block will house, on the ground floor, the props, and, on the first floor, the scenery store (including special provision for painting cycloramas), with carpenters' and paint shops on the second floor served by three large lifts that will accommodate the largest pieces of scenery.

A new boiler house is nearing completion with four boilers and the compressors for the refrigeration plant.

For a canteen an attractive timber-fronted building is nearing completion; it will seat 500. A transport building will provide garage and maintenance accommodation for outside broadcast vans and other vehicles. There will be a large car-park for 500 cars.

Housing employees

The rest of the lot—15 acres—is to be devoted to housing. A hundred employees of the company will be housed here, and a large area has been acquired for housing by the local council.

The electronic equipment of the new studio, for which T. C. Macnamara is primarily responsible, will mark a step forward, being almost completely transistorised. An important feature is that provision will be made for working on 405, 525 or 625 lines; for the 525-line American standard 60 c/s power supplies will, of course, be needed.

Pye cameras and associated equipment are being installed throughout.

echnirama's new mobile printer

Technicolor's Technirama mobile printer on the move

ALTHOUGH for many years it has been common practice to send production camera units from one country to another to shoot "on location," the Technirama mobile printer is probably the first example of similar operations for commercial laboratory work.

Until its introduction, Technirama negative shot in Europe could only be processed and rush printed at the Technicolor laboratories in London, Paris or Rome, where the special anamorphic printers needed were available to make 35-mm. prints of CinemaScope format from the double-frame image photographed in the Technirama cameras.

Many Technirama features have been produced in studios in other countries, particularly in Germany and Spain, but it has been realised that sending negative for processing to a different country, even by air, involves a delay which could be inconvenient for the producer who normally expects to see his rush prints on the day following photography.

In the spring of 1960, therefore, F. George Gunn, joint general manager of Technicolor, Ltd., initiated the project of building an anamorphic printer in a mobile caravan which could be sent "on location" to operate anywhere in the world at any film processing laboratory equipped to develop colour negative. Technirama cameras use 35-mm. negative stock and therefore it is only the special printer which is needed to supplement the laboratories' existing processing equipment.

The first problem to be solved was one of size and weight: normal Technirama optical printers are of massive construction incorporating a 6-ft. bed, similar to the bed of a precision lathe, to allow the accurate and rigid mounting of the optical components. No accuracy could be sacrificed to lighten the equipment, but eventually an accurate bed of hollow, box section was devised and this was mounted on a stand in the form of an inverted triangle so as to avoid distortion. The point of the triangle is mounted on trunnions forming part of the wheel-base of the caravan in which the printer was to be operated.

A general view of the interior of the mobile printer caravan

In order to make sure that the caravan should be of smallest possible size and that every inch of space could be used without inconvenience, a full-size model of the interior was built at Technicolor and the size and arrangement tried out and modified until the best possible result was found.

Self-contained

Then came the question of the services to be provided. From the start it was decided that the whole unit should be as self-contained as possible, making the minimum demand for services on the laboratory where it was working. In fact, all that is required is the electrical power supply and this can be fed in at any voltage likely to be found in Europe, since an elaborate conversion system and control panel provides all the varieties needed for the equipment: 120V accurately controlled for the printing lamp, 230-250V standard frequency for the main drive motor, 24V DC for the relays and solenoids of the electric controls, 15V DC for the take-up motors and 15V for the inspection lamps used to examine the negative during its running through the machine.

Processed colour negative is a valuable and delicate material and should only be handled in an atmosphere free from dirt, neither too hot nor too cold, too dry nor too moist. Since the caravan would be standing in the open, exposed to conditions as varied as December in Berlin and August in Madrid, this meant that an air-conditioning unit had to be installed and the

walls well insulated, to provide filtered air at 70 deg. F whatever the outside conditions.

Print from the Technirama negative must be made optically and it is well known that this process normally makes negative grain and surface scratches much more apparent; to eliminate this effect Technicolor has installed liquid printing on all its optical printers and it was essential that this improvement should be available on the mobile unit.

This need further extended the range of services to be provided, since not only was a circulation system with pumps and reservoir needed for the special liquid used to coat the negative, but the removal of the liquid from the film after printing required compressed-air squeegees, vacuum nozzles and a separate exhaust ventilator to be added to the equipment.

Dark-room

For handling of rolls of developed negative, a rewind bench with a splicer, footage-counter and illuminated inspection box is built into one end, while at the other end of the caravan is the bench used for loading and unloading the positive film stock in the magazine used on the printer. For this operation, the caravan can be made a light-tight darkroom by blinds sealing the windows.

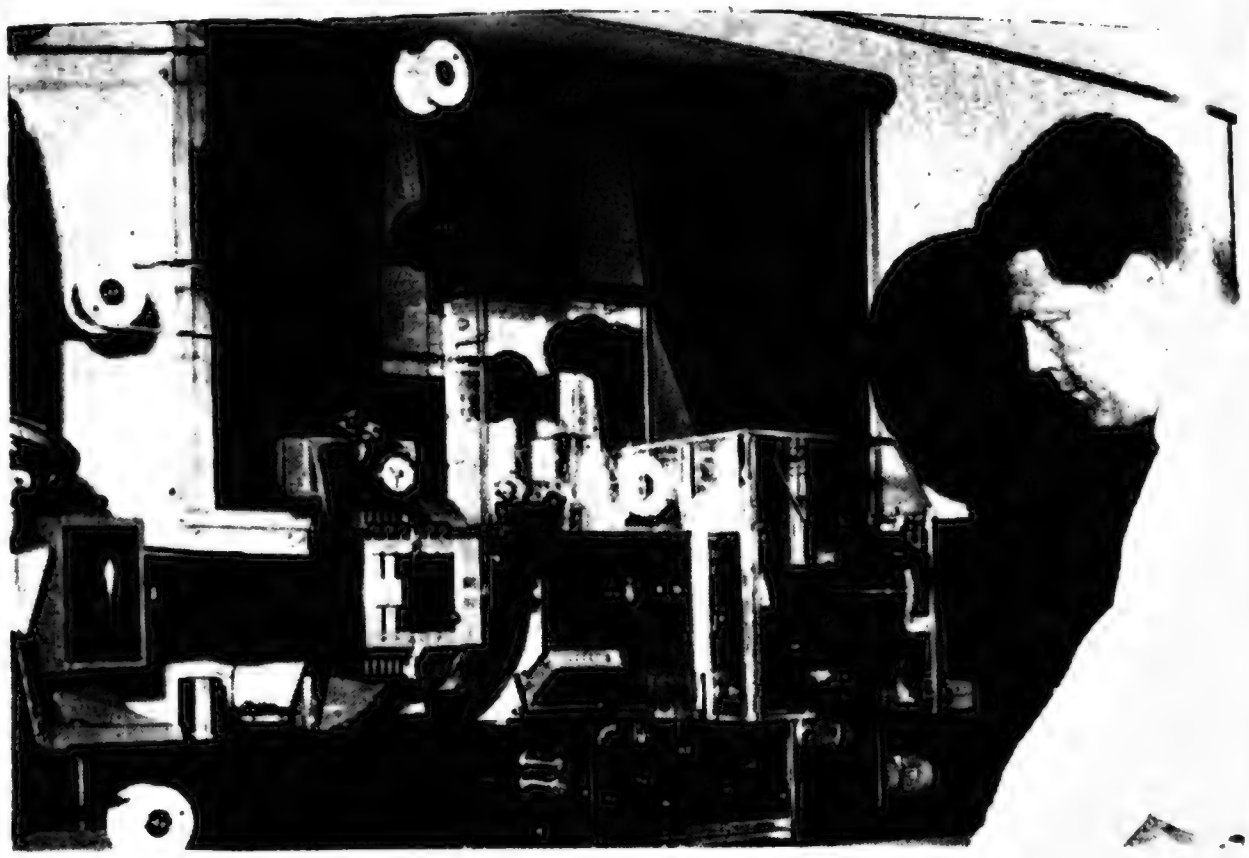
These are also useful when darkening the interior for the projection of short test print slippings, which can be thrown on a screen by an ingenious two-path still projector which allows two frames to be shown side by side for comparison. When not in use the screen rolls up into a case in the ceiling.

An interlocking pass-box is built into the wall so that rolls of developed negative can be delivered and printed rolls collected without disturbing the operator in the caravan while he is printing and loading magazines. The interlocked doors of the box prevent light getting in while it is being used as a darkroom.

A final touch of luxury is provided by a built-in wash-basin with its own water supply.

Overall the caravan is 17 ft. long and 6 ft. wide and when loaded for transit weighs 1 ton 18 cwt. It can be set up on any reasonably flat piece of ground able to take the load and can be connected by cable up to 80 yards in length to any electrical power point of capacity 6kVA.

Drawn by its Land-Rover, it recently left England for Italy, where it was first demonstrated during the course of the Venice Film Festival.



The Technirama printer in operation within the caravan

the new

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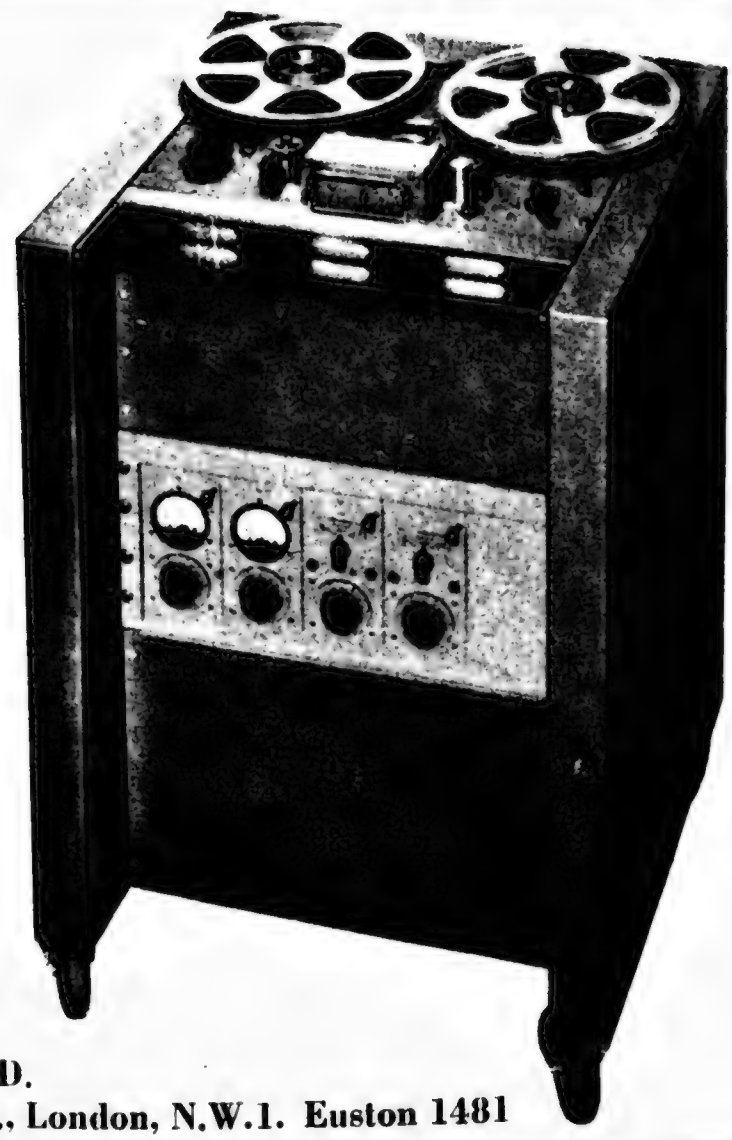

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W EQUIPMENT

Remote control for a tv camera

A REMOTE control system for a television camera which could presumably be adapted to a film camera was demonstrated this month. It is the joint product of Taylor, Taylor and Hobson and EMI and embodies the Varotal II lens.

In place of its normal mount, the lens was enclosed in a housing which enclosed also the Everleds and Vignoles servo motors. It was mounted on an EMI Type 201 vidicon camera in place of the usual four-lens turret. The camera was mounted on a pan-and-tilt head, the tilt being of the quadrant type which counterbalances the weight of the camera as it tilts.

Two types of control panel were shown. One is of an ingenious type, permitting every movement of the camera to be effected in a very simple fashion. Made in the form of a V, on one arm are knobs for focus and iris, and on the other arm a coarse panning adjustment giving 300 deg. movement.

Pivoted inside the V is an arm on which is a sliding knob. Movement of the arm pans the camera over an angle of 50 deg. By sliding the knob along the arm the camera tilts, and by turning the knob the lens zooms.

The alternative control system (either can be used singly) provides for three pre-set positions of the camera, and is suitable, for instance, for covering a two-person interview, giving a close-up of each person and in the third position a two-shot. It consists simply of a number of knobs on a panel.

These knobs enable pan, tilt, focus and zoom to be pre-adjusted. By pressing one of three buttons the camera moves to the position selected. Each movement is provided with a speed adjustment which is necessary to secure a smooth movement.

Either control panel may be placed alongside the monitor screen, enabling one person to secure complete control of the camera.

The Varotal II lens for vidicon cameras has a focal range of from 2.25cm. to 8cm., at a constant aperture of *f*1.8. Focus is unchanged during the zoom.

The remote-control equipment for use primarily with a television camera that has been jointly developed by Taylor, Taylor & Hobson and EMI, and which embodies the Varotal II lens

STABILISING HAND-HELD SHOOTING

A NEW gyroscopic stabilising device for hand-held cameras is being marketed in this country by Helicopter Sales, Ltd. It is available in two models, one for 16mm. cameras and the other for the smaller types of 35mm. camera.

The hand-held camera is increasingly used, particularly in the documentary field, and the Kenyon Stabiliser permits it to be held firmly and free from vibration. Many years ago gyro-stabilised cameras were built, but were so heavy and clumsy that generally the gyro was removed; the new device, on the contrary, is light and compact, weighing only 28 ounces. Its controlling influence is obtained by the extremely high speed of its gyros.

Hermetically-sealed

Built inside a hermetically sealed housing, the stabiliser comprises two small gyros mounted with their shafts at an obtuse angle. They are carried on gimbals which are able to swing against the action of springs. The axis of stabilisation is longitudinal, parallel with the lens axis. The motors consume only 7W, and they take two minutes to attain their full working speed of 21,000rpm.

The stabiliser is attached to the camera by means of the standard ¼in. Whitworth screw socket.

The gyro motors run on 115V, 400c/s supply.

The gyroscopic stabilising device for use with hand-held cameras

This is derived from a compact power unit which comprises a nickel-cadmium battery and a vibrator, giving two hours' running-time at a charge; the powerpack weighs only 2¼lb. The batteries are charged by means of a small charger unit working from the mains. Inverter units for running on various DC supplies are also available. The equipment is not cheap, and it is proposed to make it available on hire terms. It is widely used for still cameras and binoculars, ensuring a sharper image, due to the elimination of vibration.

Eliminating scratches in reduction

THE introduction of the Debrie 35mm.-16mm. reduction-wet-printer has, it is claimed, solved the problem of obtaining clean, sharp 16mm. prints from scratched 35mm. negatives.

It has been well known for many years that printing from 35mm. to 16mm. presents a problem relating to the spectral transmission through the optical system of all refractions, caused mainly by scratches, on the 35mm. negative. As a partial remedy it has been the practice to introduce a certain amount of diffusion in the optical system, thus minimising the apparent scratches by losing definition.

This practice has been accepted in the industry as a necessary evil but, with the introduction of the new Debrie "wet-printer," the first of its kind produced commercially in the world, the makers claim that it is now possible to produce, from a very badly scratched 35mm. negative, a 16mm. print free from printed scratches.

This is accomplished by passing the 35mm. negative through a solution of trichlorethylene, then immediately printing this negative (held between two optically-flat, self-adjusting, specially-ground optical glasses), through the optical reduction system to produce the 16mm. print.

The trichlorethylene solution having the same refractive index as the support material used on the film, the transmission of scratches by refraction at the surface of the base is counteracted.

The negative is insured against further damage by the use of the special V-gate, where the film is held only at the edges. This gate also gives steadiness, and is self-adjusting to various film-widths.

Thus, because parallel light can be used throughout the optical system of the printer without any diffusion whatsoever, the definition of the resultant 16mm. print is improved beyond comparison with that hitherto obtainable.

The new Debrie printer uses the additive system of colour correction, and is one of the few optical printers using purely additive light. Whilst, for many years, Debrie has been using the additive colour correction system on its contact printers, it is only recently that it has been able to introduce this system on its optical reduction printing machines.

Additive printing has its own advantages over the subtractive system; colour saturation in each layer can be achieved; ensuring non-contamination between the layers in a tri-pack emulsion, at the same time exposing each individual layer exactly according to the graded amount required.

Tri-colour filters

This is achieved by the use of three tri-colour filters (red, green, blue), each filter individually controlling one beam of light; when all three beams are collected at the aperture they represent white light.

The method of interrupting each individual beam of light is accomplished by a photographic graticule, prepared on a special grading table, thereby controlling the colour-correction for the three layers exactly as required.

Another feature of this printer, in common with all Debrie additive machines, is the simple and exact method of colour balance between machines, which is obtained with an instrument known as the colourmetric-balancer. ... possible to control the light transmission ... tri-colour filter individually, to balance t... source for colour-temperature, irrespective ... ageing of the lamp, difference between ... or film-stock correction. This opera... carried out in a few minutes before ... work begins.

NEW SPEED FOR 16mm

THE producer of 16mm. films is now o...red what is claimed as the same quick and efficient service as the 35mm. producer. Reed's Color Film Laboratories has instituted a rapid processing service whereby Ektachrome originals may be processed within seven hours.

Any originals delivered to Reed's by 9.30am will be ready for collection by 4.30pm. The NG takes will have been projected, and a complete visual report on the material will accompany it. Prior advice of material to be dispatched is desirable.

Black-and-white prints can be supplied the following day, and colour prints a day later.

The newly perfected process whereby Ektachrome may be processed to give two stops additional speed is finding many applications. A large batch of film received from an Australian producer was recently so processed

Sir Edmund Hillary receiving two British-made Bell & Howell Autoload Model 603T 16mm. magazine-loading cine cameras in Singapore. He was on his way to the Himalayan peak, Mt. Makalu, to lead a research expedition, and to attempt to find the Abominable Snowman. The cameras were handed to Sir Edmund on behalf of Rank Precision Industries Ltd., London, by F. Hickley, managing director, H. A. O'Connor & Co., agent in Singapore and Malaya for Rank Precision

Practical manual on processing

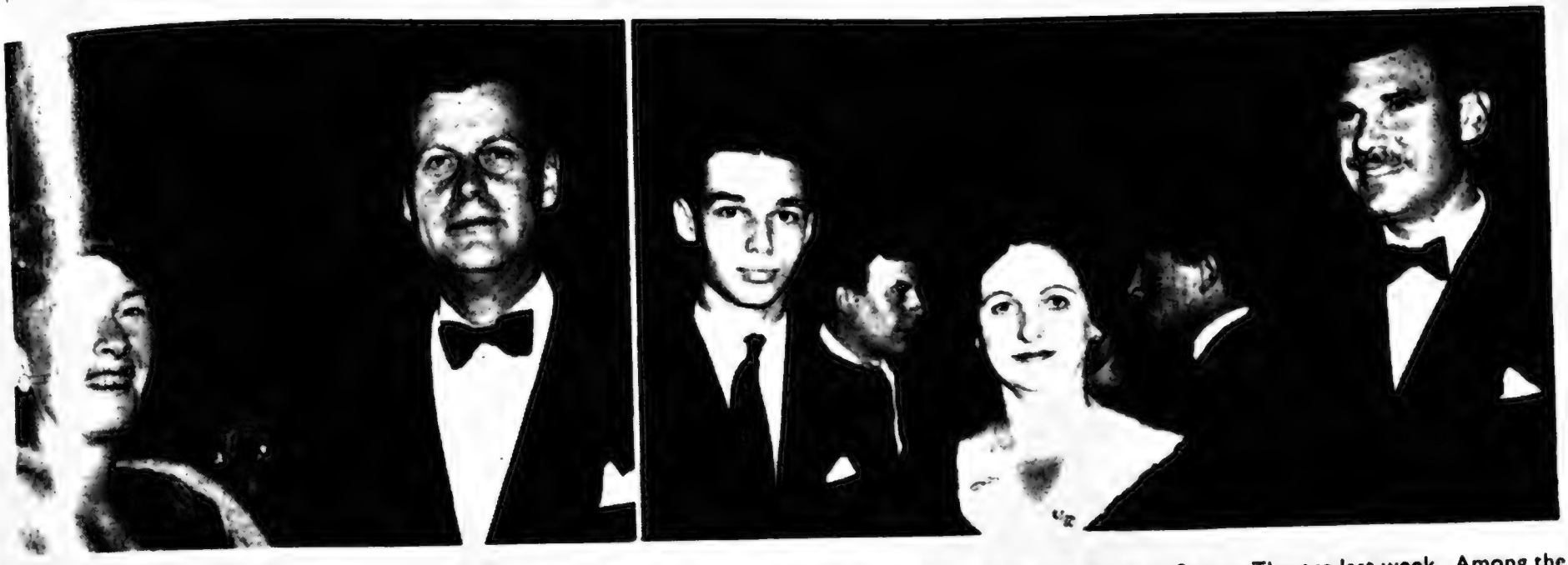
THERE have been many books on sensitometry and laboratory control, but a little book, prepared by a sub-committee of the SMPTE under the chairmanship of E. H. Reichard, should find a place in the library of every laboratory and every one-man processing station, because of its essentially practical nature.

It is, for instance, recognised that not every laboratory can afford to employ a chemist although the value of chemical analysis is not belittled (there is, indeed, a long list of references to papers in the *SMPTE Journal* on methods of analysis): But generally, sensitometric control is thought to be adequate.

Two other factors distinguish the book from others of its nature. A chapter on the mechanics of the developing plant covers such things as speed control, film feed, solution application, etc. Economics forms the topic of the last chapter. Throughout, the reference is, of course, to American equipment, but the differences from our own are not so great.

The basic principles of the photographic process are defined by the use of quite elementary mathematics, and such principles are applied to the consideration of control equipment. The production and use of sensitometric strips is discussed in great detail. Two chapters are devoted to the chemistry of the laboratory, although the book is restricted to black-and-white the reversal process receives attention.—R.J.

"Control Techniques in Film Processing" 181*pp. SMPTE. New York.*



Stanley Donen's new British production for Columbia, " Surprise Package " had its world premiere at the Leicester Square Theatre last week. Among the many industry personalities present were Kenneth and Mrs. Hargreaves, producer-director Stanley Donen and Kenneth and Mrs. Winckles. Also present were some of Britain's top fashion designers including Norman Hartnell, Jo Mattli and Victor Steibel. " Surprise Package " stars Yul Brynner, Mitzi Gaynor and Noel Coward, and is based on a best-selling novel by Art Buchwald. Above: Kenneth and Mrs. Hargreaves; Kenneth and Mrs. Winckles with their son

COLUMBIA OPENS 'SURPRISE PACKAGE'

Above: Stanley Donen and Lady Beatty; Geoff Conway, Mrs. Frankovich, Michele Frankovich, Mr. and Mrs. Cable and Anne Cable. Below: Yolande Donlan; Jo and Mrs. Mattli

RENTERS' NEWS

Rank FD pictures are doing well everywhere

THERE'S good news of Rank FD releases from all over the country.

The double feature programme "Piccadilly Third Stop" and "Three Moves to Freedom" is pulling in the crowds at the Leicester Square Theatre.

"Piccadilly Third Stop" stars Terence Morgan, Yoko Tani, Mai Zetterling, William Hartnell and John Crawford. It is set against the background of London's Chelsea set.

An Ethiro production it is produced by Norman Williams and directed by Wolf Rilla.

Curt Jurgens, Claire Bloom and Jorg Felmy star in "Three Moves to Freedom"—story of war-torn Austria and the inspired will of a man bitterly opposed to Nazism. Luggi Waldleitner produced, Gerd Oswald directed.

Hammer's blood-chiller "The Brides Of Dracula," in the third week of London release, kept up the success achieved on the first two legs. Managers all reported excellent business.

At the Majestic, Leeds, the picture set up a new take and admissions record, and at both the Odeon, Woking and the Odeon, Bromley it set up new take and admissions records.

"The Brides Of Dracula" stars Peter Cushing, Martita Hunt, Freda Jackson and Yvonne Monlaur with David Peel and Miles Malleson.

Anthony Hinds produced, Terence Fisher directed. Anthony Nelson-Keys was associate producer and Michael Carreras executive producer. The film is released by UI through RFD.

The Betty Box-Ralph Thomas record-breaker "Doctor In Love," now at the Ritz, Leicester Square, on its second West End run, goes on adding to its laurels. Business at the Ritz is being maintained at tremendous pitch, reports Rank FD.

Meanwhile, fresh reports of theatre records come in daily. The latest include: Odeon, Horsham, new weekly take record and new daily take record; Odeon, Bury, Sunday take and admissions record; Gaumont, Oldham, Sunday take record.

"Doctor In Love," in colour, stars Michael Craig, Virginia Maskell, James Robertson Justice, Carole Lesley and Leslie Philips.

Warner-Pathe releases 'Hannibal' on Monday

WARNER'S colour epic, "Hannibal" goes on general release next Monday.

Victor Mature stars as Hannibal, and the female leads are played by Rita Gam and Milly Vitale.

One of the most impressive scenes in the film is the battle at Cannae, in which director Edgar Ulmer used 12,000 extras and hundreds of horses.

SPORTS FASHIONS IN COLOUR

A British Movietone News colour exclusive will be released with today's (Thursday) edition of the newsreel.

Included will be shots of the new Winter Sports Fashions, filmed in London for the first time in Eastman Color.

Twentieth Century-Fox, distributors of Movietone News, will release the reel in the normal way for national screening.

Thousands enter for Boultings' competition

BRITISH LION is receiving thousands of entries for the Boulting Brothers' competition which offers a £500 cash prize for the best description of Agnes Laurent, the French actress who stars in their latest comedy, "A French Mistress."

The only limitation imposed by the Boultings was that the description should be given in four words—or less.

The number of entries already received shows that the competition is going to wind up as one of the most successful promotions organised by British Lion.

There's still plenty of time for exhibitors to cash in on the competition during the general release. For the closing date is not until December 31.

Trade screening of 'Beat Girl' next week

GEORGE MINTER will trade show "Beat Girl" at London's Studio One on Tuesday at 10.30 a.m.

"Beat Girl" stars Adam Faith who sings two numbers specially composed for the film: "Made You" and "I Did What You Told Me." Also starring are David Farrar, Noelle Adam, Christopher Lee and Gillian Hills.

In addition to the catchy numbers sung by Adam Faith there are the title song "Beat Girl," "The Stripper" and "It's Legal." The sound track from the film is now on sale on a Columbia LP and on a 45 disc is the Adam Faith number "Made You."

"Beat Girl" was produced by George Willoughby and directed by Edmond Greville. It has an X certificate and runs for 85½ minutes.

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Exploitation plans for 'The Criminal'

ANGLO AMALGAMATED is co-o[perating] with music and record companies [in the] exploitation of its new British thriller "[The] Criminal."

The background music to "The Crimi[nal]" is the first ever written for a full-length [film] by Johnny Dankworth.

Four numbers from the film played by [Dank]worth and his Orchestra will be issued [on an] extended playing record by Columbia [Records] on October 1.

The film's theme song, "Thieving Boy" by Cleo Laine promises to be top of the parade shortly, and Fontana is issuing a recording.

The sheet music is published by Ke[mpner] which is co-operating with the record com[pany] and Anglo's publicity department on an exploitation campaign.

Playing at the ABC and Metropole, N[ottin]gham, last week, "The Criminal" set box-office figures which were among the highest ever recorded there by any Anglo feature.

"The Criminal," which goes on ABC [circuit] shortly, was awarded a Diploma of Merit at the recent Edinburgh Festival where it played to a highly enthusiastic audience.

Starring with Stanley Baker are Margit Saad, Sam Wanamaker and Gregoire Aslan. A Merton Park Studios production, the producer was Jack Greenwood and Joe Losey directed from Alun Owen's screenplay.

An all-time record for 'Green Mare's Nest'

CROSS-CHANNEL'S "The Green Mare's Nest" has broken the all-time record at the Cinephone, Manchester, and is being held over for a third week.

The picture was held over two weeks at the Stoll, Newcastle, and played for three weeks at Brighton.

Star of Roosevelt film in London

JEAN HAGEN, a star of Warner's "Sunrise at Campobello," is in London on a brief visit. In America, her performance as Missy LeHand, secretary to Franklin Delano Roosevelt, has been acclaimed by the critics as has the film.

"Sunrise at Campobello" is the story of young Franklin D. Roosevelt, and concentrates on his personal story rather than the political aspect of his life, during the years 1921 to 1928.

Roosevelt is revered by many people in this country, so there is every opportunity for the film to be a really big box-office proposition.

With Jean Hagen in "Sunrise at Campobello" is Ralph Bellamy as Roosevelt (who re-creates his stage performance of the part), and Greer Garson as Eleanor Roosevelt. Produced by Dore Schary, the film is directed by Vincent Donehue.

New 20th-Fox epic starts soon

PRODUCTION executive Mike Holden has arrived in London from New York where he has been putting the finishing touches to

continued on page 21

Production

by BILL EDWARDS

HAMMER has added another subject to its five-picture programme for Columbia announced recently—"A Weekend with Lulu," a brash comedy which starts filming at Shepperton on October 6.

Michael Carreras is executive producer, Ted Lloyd producer and John Paddy Carstairs will direct from a screenplay by producer Lloyd and Val Valentine.

The action takes place in England and France and is led by Bob Monkhouse and Leslie Phillips as a couple of ice-cream executives. Alfred Marks as an amorous French nobleman. Shirley Eaton for whose affections Phillips and Marks compete and Irene Handl as Miss Eaton's no-nonsense mother.

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YOU can't be more topical than this: the Boulting Brothers are to make a film called "The Rent Siege." Its background is the landlord-tenant battlefield, and it tells the dramatic story of the struggles and heartbreaks of a group of people facing eviction.

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EYEBROWS have been raised along the Thames this week at the sight of a small boat, outrageously bedecked with trellis, geranium pots and stained glass windows.

The boat, as out of place as Genevieve in a glossy West End showroom, is the Jasmine Gay and she is the heroine of Bryanston's latest production—"Double Bunk."

The story is the brainchild—as is the boat—of bearded Pennington Richards who is directing this broad, broad comedy for producer George Brown.

Richards used his personal experience of boats and the housing shortage to write the script. It tells the story of a young couple—Janette Scott and Ian Carmichael—who beat the housing shortage by buying a boat. And then find that their troubles have only just begun.

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FOLLOWING locations on the river at Tagg's Island, "Double Bunk" moves into Twickenham Studios for five weeks' interiors. The cast includes Liz Fraser, Sidney James, Dennis Price and Reginald Beckwith.

"Double Bunk" is George Brown's third comedy in just over a year. The others were "Tommy the Toreador" and "He Stole a Million."

"It's not that I'm specialising in comedy," said producer Brown, "they just happened like that. My next is far from comic—it will be the screen version of Ngaio Marsh's 'Singing in the Shrouds.' It is now being scripted."

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CO-STARRING Gary Cooper and Deborah Kerr the Glass-Seltzer production, "The Naked Edge," starts filming at ABPC, Elstree, on October 3. Michael Anderson directs this story of a married couple whose happiness is suddenly shattered by the delivery of a letter—five years after it was posted.

Key unit men on this United Artists release will be production supervisor Bill Kirby; lighting cameraman Erwin Hillier; art director Carmen Dillon; camera operator Tony White; location manager Bluey Hill; assistant director Peter Bolton; continuity Angela Martelli; make-up, Tony Sforzini; hairdresser Gordon Bond; publicity, Robin Grocott.

Glass and Seltzer are setting up a further United Artists' release—"Paris Blues"—which will be shot side by side. It stars Paul Newman, Joanne Woodward, Sidney Poitier, Louis Armstrong and will be shot entirely on location in Paris, starting November 2.

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OTTO PREMINGER'S "Exodus" has been completely dubbed in six-track stereo and scored—in only four-and-a-half weeks at Shepperton Studios. The film runs for 3hr. 32min. and was shot entirely on location in Israel and Cyprus in 13½ weeks.

A full rough cut print in New Panavision 70 and Technicolor was ready for viewing in London exactly a week after the last day of filming.

"Exodus" has already broken all records for advance bookings. When Preminger left for Hollywood last week with the final print he revealed that the picture already had advance bookings in New York of 747 dollars, in Chicago of 125,000, and in Los Angeles of 136,000.

HAPPY REBEL . . .

Tony Hancock, star of Associated British's "The Rebel" with Margit Saad, Jimmy Wallis, in charge of studio operations at Elstree, and director Bob Day. Filming finished last week with locations in France

BUSY time for Associated British's growing team of contract artists. Here are the activities of just a few of them:

Richard Todd—playing in his own production for Associated British, "Don't Bother to Knock."

Sylvia Sims—away on a three months' location schedule in Yugoslavia, France and Italy for "The Virgins of Rome."

Tony Hancock—completing his first comedy for Associated British, "The Rebel."

Millicent Martin with John Fraser and Janet Munro in Walt Disney's "The Horsemasters" at Shepperton.

Carole Lesley—will play Helen of Troy in Granada's television production of "Tiger at the Gates."

Richard Harris—following his co-starring role with Richard Todd and Laurence Harvey in "The Long and the Short and the Tall" makes a guest star appearance in "The Guns of Navarone."

John Lee—has an important part in Relph-Dearden's "The Sleeping Partner" now shooting at MGM.

Paul Massie—also working on "The Rebel."

Peter Arne—has just completed his role in William Goetz's "The Story of David."

George Baker—shortly starts an Old Vic tour of England, Czechoslovakia, Russia and Poland in Shakespeare plays.

Kim Tracey—also in "Don't Bother to Knock."

John Turner—has a starring part in "Mr.

continued on page 18

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Television

—by TONY GRUNER

THE Independent Television Authority is now a lusty child of five, but there was no ceremony to celebrate its birthday.

The fifth annual general meeting of A-R happened to fall on the anniversary and chairman John Spencer Wills made a brief reference to the situation of the company five years ago when it had sustained heavy losses during the early months of its formation.

Now with a gross profit of £7million, chairman Wills is transferring £1½million to general reserve.

"The special nature of our main business as an independent television programme contractor —a business which carries with it in fair weather and in foul the obligation to provide a service to the public—makes it essential that adequate reserves should be built up," declared Mr. Wills.

Most of the chairman's report dealt with the work the company was doing in the field of drama and childrens' programmes. He noted: "We have continued to make the largest contribution of live television to the national network and our live drama productions have achieved higher average ratings than those of any other company."

Wills also commented on the establishment of an international division to deal with the sales of programmes overseas. He said: "The advent of video tape recording which we were the first to install in this country makes the recording of programmes much more efficient and less costly than in the past and we now have the equipment to record programmes to American and European standards as well as to British standards.

Future

What of the future of A-R? The chairman had little to say on this matter except to comment that the company would be giving its views to the Pilkington Committee.

None of the other companies has reviewed the progress of ITV during the last few years or commented on the situation likely to face the industry during the next period up to 1964 when the ITA franchise ends.

Technically, the authority has done the job that it set out to do. By January 31, with the completion of the transmitter at Church Hougham, near Dover, almost 95 per cent. of the total population will be within the range of ITV programmes.

As far as the quality of programmes is concerned, autumn schedules show that the contractors are marking time.

In one direction there has been a change—the schools' programmes. A-R was the first to provide this service to viewers in London—and to other networks which wished to carry the shows.

Last year Granada established its own school programmes, and in spite of efforts to reconcile, the two contractors, Granada has so far refused to take the A-R programmes.

There is greater competition between A-R and Granada than ever before because in July the booking and financial arrangements between the two companies came to an end. Now, each buys for its own network.

Executives at A-R and ATV have often stated that Granada does not spend so much on its programmes nor, on the whole, are the programmes superior to those of the two London companies. And yet within the industry and in the public mind the name Granada stands for something special.

Competition is bound to grow stronger during the next few years and may even lead to better programmes.

\+ + +

THE BBC is obviously intent on proving to the Pilkington Committee that it thinks British is best.

Ninety per cent. of the Corporation's programmes this winter will be made in the United Kingdom. Fewer American shows than ever before will be seen by viewers.

According to Kenneth Adam, controller of BBC TV programmes: "It is a mistake to rely too much on Hollywood material. I have seen a large number of their programmes and quite frankly none of them are good enough for our viewers. I shall buy material from America only when it is good. The BBC's slogan this autumn will be 'Programmes to watch and not to stare at.'"

There will be many more documentary shows and science programmes, more talks, more British variety shows and only one major American programme: "The Perry Como Show."

In addition to "Panorama:" "Tonight:" "Monitor:" "Face to Face" and "The Brains Trust," the talks and outside broadcasts department is preparing a 60-minute major documentary on the two U.S Presidential candidates, which will be broadcast on the Friday before Election Day.

Denis Mitchell is preparing three social documentary films about aspects of the American way of life.

Mitchell was responsible for the successful documentaries on South Africa; "Wind of Change." The BBC has brought over two programmes which have previously been successful on ITV networks.

The first is a new fortnightly programme about books with an eye to the readers of paper backs, and the second, reflecting the increased importance of science, is a series of eleven shows called "Insight" introduced by Dr. Bronowski, who has previously been responsible for a number of scientific programmes for ATV.

There will be no new film production series shown by the BBC during the autumn.

The Corporation has only one major show similar to the recent "The Third Man" series, and that is the Georges Simenon Maigret series, which has been produced live and taped.

\+ + +

BECAUSE of the increase in demand for hired closed-circuit television, Sound-Services, Ltd., an associate company of The Film Producers Guild, Ltd., has acquired an additional channel, using two of the latest E.M.I. Mark VI industrial cameras.

This system incorporates the new ultra-sensitive Videcon camera-tube. It will be operated by Sound-Services personnel.

Kodak increases it raw stock prices

Following the announcement of increas... prices in raw stock, Kodak has issued the fo... ing list of prices, effective from October 3

35mm.: "Eastman" Plus-X Pan. Ne... (Type 4231), 3.30d. per foot; "Eastman" ... Pan. Negative (5233), 3.30d; No 10 S... (Daylight Loading), 32s. 6d. per spool; "... man" Duplicating Negative (5234), 3.30d. foot; "Eastman" Release Positive ... 1.65d.; "Eastman" Fine Grain Release ... tive (5302), 1.65d.; "Eastman" Sound Re... ing (5301) 1.75d.; "Eastman" Sound Reco... (5637), 1.85d.; "Eastman" F.G. Sound R... ing (5373), 1.85d.; "Eastman" F.G. S... Recording (5375), 1.85d.; "Eastman" Tele... Recording (5374), 1.85d.; "Eastman" ... Contrast Positive (5362), 1.85d.; "Eastm... Duplicating Positive (5365), 1.75d.; "Eastm... Duplicating Positive (5631), 1.75d.; "Eastm... Panchromatic Separation (5216), 3.70d.; "... man" Coated Leader, 0.95d.; "Eastman" ... 6 B and W. Opaque Leader, 1.75d.

16mm: "Eastman" F.G. Release Pos... (Type 7302), 0.95d. per foot; "Eastman" F.G. Sound Recording (7373), 1.05d.; "Eastman" F.G. Sound Recording (7375), 1.05d.; "Eastman" Television Recording (7374), 1.05d.; "Eastman" Television Recording (8374), 1.25d.; "Eastman" Duplicating Positive (7365), 1.00d.; "Eastman" Reversal Duplicating (7622), 1.60d.; "Eastman" Duplicating Negative (7234), 2.00d.; "Eastman" Coated Leader, 0.60d.; "Eastman" No. 6 Blue Machine Leader, 0.95d.; "Eastman" No. 6 B and W. Opaque Leader, 1.05d.

The following price changes are effective October 3 and are subject to five per cent. settlement discount: 16mm "Eastman" Plus-X Panchromatic Negative (Type 7231), and 16mm "Eastman" Tri-X Panchromatic Negative (7233) 50ft. Daylight Loading Magazine for Magazine "Cine Kodak" Camera, £1 1s. 4½d. + 5s. 1d tax (plus 6s. net, deposit): 100ft. Daylight Loading Spool, £1 6s. + 6s. 2d. tax; 200ft. Daylight Loading Spool (available to special order), £2 5s. + 10s. 8d. tax; 400ft. Wound on 2in. "T" type core, £4 4s. 6d. + £1 0s. 1d. tax: 1,000ft. Wound on 2in. "T" type core, £10 11s. 3d. + £2 10s. 2d. tax.

The following prices are effective November 1, 1960 and are not subject to settlement discount: Kodak "Plus-X" Reversal Movie Film (Type 7276) and Kodak "Tri-X" Reversal Movie Film (7278). 100ft. Daylight Loading Spool £1 6s. 6d. tax; 200ft. Daylight Loading Spool (available to special order) £2 5s. + 11s. 3d. tax; 400ft. Wound on 2in. "T" type core, £4 4s. +£1 1s. 2d. tax. Prices do not include processing.

PRODUCTION

—continued from page 17

Burke, M.P." which opens at the Mer... Theatre on October 6.

Darryl F. Zanuck's "The Big Gamble" w... completed photography at Twickenham Stu... is now being dubbed and scored in Paris. Ric... Fleischer directed this 20th-Fox release w... stars Juliette Greco, Stephen Boyd and D... Wayne.

DIRECTOR Ken Hughes is in America ... the Hollywood premiere of his Eros rel... "The Trials of Oscar Wilde"—retitled t... "The Man with the Green Carnation."

For SHOOTING NOW . . . information ... Page 4 in the Studio Review section of this ...

REVIEWS

—continued from page 10

Points of Appeal.—Holding and true tale, good characterisation, keen direction, feminine slant, terrific climax and British label.

High Time

...ntieth Century-Fox. American (U). Cinema-...e. Photographed in De Luxe Color. Directed ...Blake Edwards. Featuring Bing Crosby, ... and Nicole Maurey. 9,241 feet. Release not fixed

Y, disarmingly inconsequential Cinema- and De Luxe Color collegiate comedy. ...bout a self-made millionaire, widower ... of teenage children, who determines to ...ire a first-class education and not only ...ceeds, but also fills the void in his love life. ... conventional campus opus is exuberantly ...odied, popular romance punctuates the fool- ... and much horse sense is expressed at the ...deout. Bing Crosby, shrewdly cast as the pater ...arching for an Alma Mater, heads an eager ...am, authentic backgrounds give essential con- ...ast to the wild shenanigans, and the tuneful ...ongs fit the action. In short, the film definitely ...ears its mortar board at a box-office angle. ...apital star light booking.

Story.—Despite the protests of his snooty son, Harvey, Jr., and sour-puss daughter, Laura, Harvey Howard, 50-year-old chain restaurant owner, seeks culture. He enrolls as a freshman at Pinehurst College and he and teenagers Gil Sparrow, T. J. Padmanabhan and Bob Bannerman share a room. Joy Elder and Randy Pruitt, attractive wenches, join the clique. Harvey soon proves that he is young in muscle as well as heart by scaling a dizzy pyramid of wood, built for an annual bonfire. He meets Helene Gauthier, a beautiful widowed French mistress, and they find each other's company agreeable. Harvey worries over his first-year exams, but passes and later performs menial tasks and indulges in female impersonation to earn his fraternity pin. During vacation, Helene coaches Harvey but the spiteful Laura tells the Head and Helene, rather than create a scandal, tenders her resignation. The students rebel and the Head persuades her to change her mind. Meanwhile, Joy and Gil get engaged, but when Helene suggests Harvey marries her he says he's too old. However, on graduation day Harvey delivers a wise and witty speech, proudly receives his diploma, and, presumably, accepts the key to Helene's heart.

Production.—The picture seldom takes itself seriously, yet subtly reinforces the college capers with some sound advice for the young and the mature. Bing Crosby contributes a good all round performance and croons as well as ever as Harvey, Nicole Maurey is a charming Helene, Fabian, Tuesday Weld, Richard Beymer and Yvonne Craig score as co-eds, and Nina Shipman and Angus Duncan add a touch of astringency as the mean-mided Laura and Harvey Jr. The tale fully covers the four-year student course and each period invites appropriate cracks. Its romantic interest is cunningly underplayed, and the captions, or rather "wipes," are most effective, while Harvey's valedictory address, culminating in his "flying" over his audience on a wire, hits home. By and large, wholesome fun at not too high a level.

Points of Appeal.—Affable and knowing tale, "The Groaner's" versatility, enthusiastic support, appealing sentiment, CinemaScope, De Luxe Color, and U certificate.

The Dark at the Top of the Stairs

Warner-Pathe. American (A). Photographed in Technicolor. Directed by Delbert Mann. Featuring Robert Preston, Dorothy McGuire and Angela Lansbury. 11,144 feet. Release October 31, 1960

TENDER and amusing Technicolor marital melodrama. Pivoting on an early '20's American small town, it concerns a middle class couple who drift apart, but recapture romance's first rosy rapture just in time to save their marriage from the rocks. Husband and wife relationship is frankly discussed, so are the problems of the adolescent, and religious prejudice also crops up, but shrewdly spaced comedy touches keep each vital facet in its place. The perfectly balanced cast and resourceful director handle its adult script cleverly and the upshot is a compelling woman's film, equally suitable for men. Very good general booking.

Story.—In 1920, Rubin Flood, an exuberant harness salesman, suddenly loses his job, but keeps the bad news from his frigid wife, Cora, boy-shy teenage daughter, Reenie, and sensitive ten-year-old son, Sonny. He gets edgy and when Cora buys an expensive dress for Reenie to wear at a country club ball he accuses Cora of extravagance and putting the children before him. Cora retaliates and charges Rubin with having an affaire with widow Mavis Pruitt, who owns the town's beauty parlour. Rubin storms out and hits the bottle, and while he's gone Cora 'phones her bossy sister, Lottie, and her meek husband Morris. Rubin unexpectedly returns and he and Morris, and Cora and Lottie exchange confidences. Meanwhile, Reenie meets Sammy, a lonely cadet, and the two develop a strong affinity. Sammy is Reenie's partner at the dance, but he happens to be Jewish and suffers cruel humiliation. He dies following a suicide attempt and Reenie, heart-broken, is dispatched to Aunt Lottie. After Cora visits Mavis and the latter tears Cora off a strip, Cora and Rubin settle their differences and Sonny stands on his own feet. At the fade-out, Rubin, now working, and Cora send Sonny to the "flicks" and dive under the counterpane!

Production.—The picture's main theme is the dislocation of sexual relationship between Cora and Rubin, but, despite its Kinsey Report overtones, it eschews the clinical, definitely reaches the heart and contains serious food for thought. Dorothy McGuire gives a moving performance as Cora, the doting mother, but cold wife, Robert Preston is just right as the virile, yet frustrated, Rubin, Shirley Knight and Lee Kinsolving share

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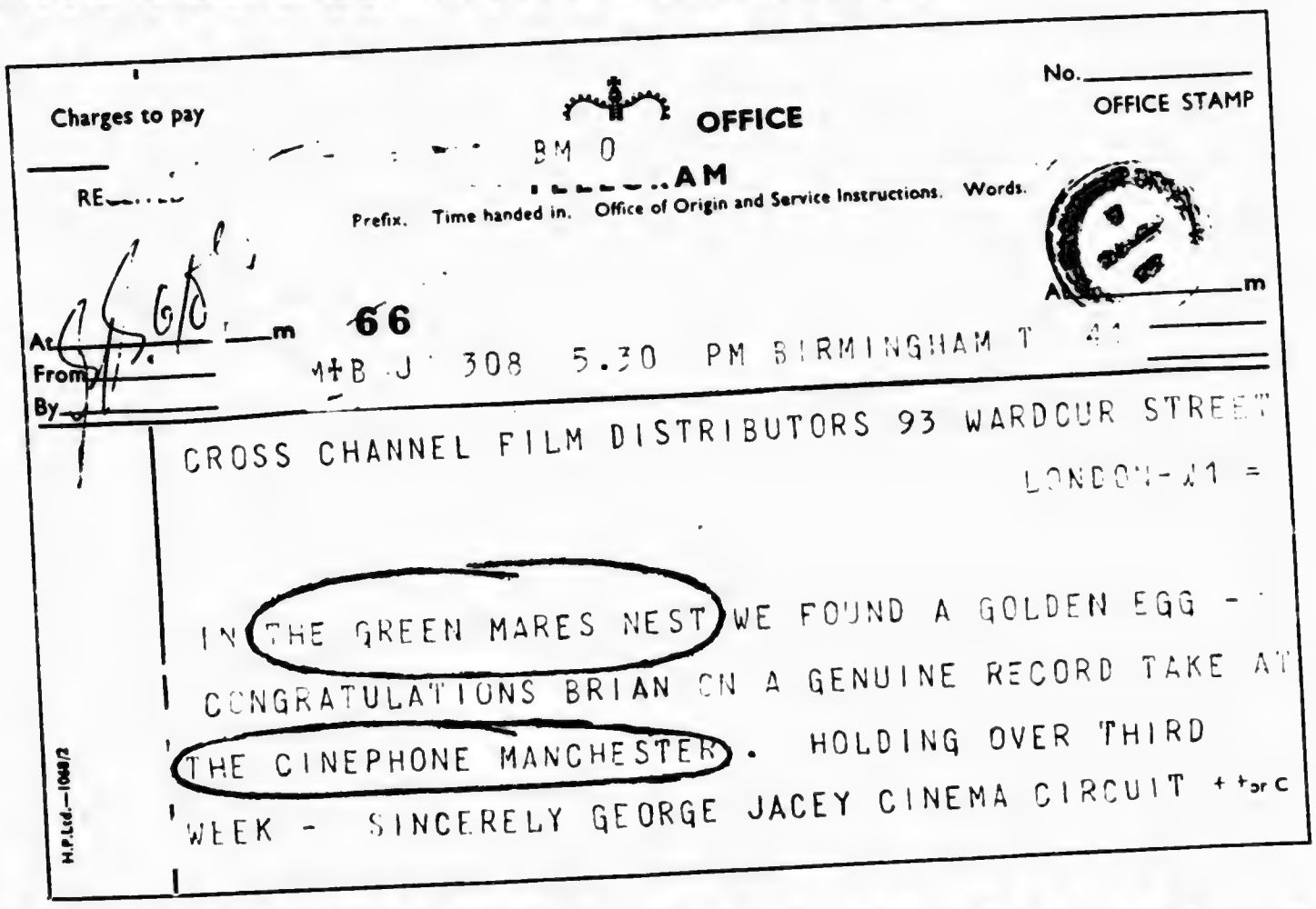
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some tender scenes as Reenie and Sammy, and Angela Lansbury, Eve Arden and Frank Overton, too, score as Mavis, Lottie and Morris. Apt and frequently funny by-play prevents the subject from becoming embarrassing, and the nostalgic backgrounds also have a mellowing effect. As for the dialogue, there is no mincing of words, but oh! what a clumsy title!

Points of Appeal.—Human story, outstanding acting, sensitive and incisive direction, popular light relief, obvious woman's angle, good staging and Technicolor.

Murder, Incorporated

Twentieth Century-Fox. American (X). CinemaScope. Directed by Burt Balaban and Stuart Rosenberg. Featuring Stuart Whitman, May Britt and Peter Falk. 9,275 feet. Release not fixed

CRIME melodrama, based on fact and photographed in CinemaScpoe. It deals documentary-wise with a killer mob who operated from New York during the sizzling thirties, but, following a highly profitable reign of terror, were overtaken by the law. Mayhem and rape, as well as murder, are the principal ingredients, but a young couple, forced to do the gang's bidding, create some human interest, while the climax is nothing if not salutary. An absorbing, though lengthy, page from America's grisly catalogue of crime, it should satisfy the "ninepennies." Good title thriller.

Story.—Abe Reles, a professional killer, and his pal, The Bug, are engaged by Louis "Lepke" Buckhalter, a Brooklyn crime syndicate boss, to eliminate Walter Sage, owner compere of a Catskill joint. Reles immediately contacts Joey Collins, an unemployed singer, and blackmails him into betraying Sage. Later, Lepke's lieutenant, Mendy Weiss, orders Reles to murder a stevedore who is giving his union trouble and Joey dumps the body. Reles nurses a grudge against Eadie, Joey's attractive dancer wife, and, during Joey's absence, rapes her. Joey and Eadie are subsequently installed in a sumptuous apartment used by the syndicate as a front for dope smuggling. Summoned before a Grand Jury, Lepke hides at the flat until a key witness is taken care of. Lepke eventually surrenders on his lawyer's advice, but gets ten years, and Assistant D.A. Burton Turkus and Detective Tobin then really harry the gang. Before they bust the syndicate, Eadie dies and Reles, who turns "State Evidence," is mysteriously hurled from a hotel window.

Production.—The picture shows how crime gangs are formed and work, but, apart from a night club sequence with songs, eschews light relief. May Britt and Stuart Whitman convince as the cruelly intimidated and exploited Eadie and Joey, David Stewart registers as the smooth, cunning Lepke, and Simon Oakland displays authority as Police Chief Tobin, but it is Peter Falk, brilliant as the vicious, two-timing Reles, who dominates the proceedings. Its "March of Time" approach extends its footage, but the mystery surrounding the identity of the person responsible for Reles' violent end imparts a showmanlike touch to the stern, uncompromising fade-out. There is, however, cold comfort for the box-office's distaff side.

Points of Appeal.—Meaty and authentic story, terrific performance by Peter Falk, penultimate suspense, good atmosphere, arresting label, and CinemaScope.

Liane—White Slave

Anglo Amalgamated. German (U). Photographed in Eastman Color. Directed by Herman Leitner. Featuring Marion Michael, Adrian Hoven and Friedrich Joloff. 5,812 feet. Release not fixed

JUNGLE and desert Eastman Color comedy melodrama. A stable companion to "Liane—Jungle Goddess," it describes the female Tarzan's hectic encounter with African slave traders. The tale is serial-like, but Marion Michael, no mean eyeful, does her stuff as the heroine, and the good and bad supporting characters are boldly drawn. Humour and villainy swiftly alternate against impressive backgrounds, and the in-the-nick-of-time climax is showmanlike. Exploitable title and star hokum.

Story.—Frank, air pilot leader of an African expedition, collects Liane, a beautiful heiress, from the jungle, where she is the legendary white ruler. On the way back to civilisation, they pick up a policeman and his prisoner, Frazer, a wicked slaver. Frazer knows of Liane's wealth, overpowers his guard and forces Frank to make an emergency landing, which wrecks the plane. After many wild adventures, Liane and Frank are captured by Frazer's Arab henchmen, and Frank is wounded by Frazer and left to die in the desert. At this juncture, Ibrahim, a rich merchant, who is actually the leader of the slave traffickers and also covets Liane's inheritance, outwits Frazer. Meantime, friendly Bedouins find Frank, he recovers and, aided by an Arab prince and his private army, spectacularly rescues Liane.

Production.—The picture opens in the jungle, but subsequently roars through the desert, and camel-borne troops and galloping horsemen give an additional kick to its penultimate action. Marion Michael is refreshingly naive and wears little becomingly as Liane, Adrian Hoven makes a manly Frank, and Friedrich Joloff is evil personified as Frazer. The rest look their parts. Its romantic asides please, there is plenty of comedy, both intentional and unintentional, and many glowing exteriors.

Points of Appeal.—Rollicking yarn, exuberant acting, spectacle, Eastman Color and U certificate.

13 Steps to Death

Anglo Amalgamated. American (A). Directed by Roy Del Ruth. Featuring Terry Moore, Debra Paget and Bert Freed. 7,207 feet. Release not fixed

CRIME melodrama, unfolded against big city backgrounds. It concerns a "canary" who starts life on the wrong foot, is falsely convicted for murder and finally goes to the "chair." The hard luck story, larded with anti-capital punishment propaganda, is a trifle confected and lurid, but Terry Moore, versatile as the checkered heroine, wins some sympathy. Moreover, apposite night club intermissions, avec songs, artfully titivate the first half, while a poignant "death row" climax rams its message home. Good popular hall "double bill."

Story.—Lois, a comely lass, tires of easy money promises made by Red King, her has-been safe-cracker father, and Eddie, her petty crook boy friend, and resumes her job as cabaret singer. She falls for Kenny Randall, a supper club owner, but Eddie and his new girl, Dottie, force Lois to help them rob Kenny's safe. During the raid, Dottie shoots Kenny, and Lois, found by Kenny's body, is arrested and ultimately receives the death sentence. Meantime, Dottie, grabbed by the police on another charge, lands in the same gaol as Lois. Lois begs Dottie to clear her, but she refuses. Red then puts pressure on Eddie, but accidentally causes Eddie's violent end. Lois, despite the efforts of Adler, her conscientious lawyer, is electrocuted just before the now hysterical Dottie admits killing Kenny.

Production.—The picture is a modest budget affair, but nevertheless has emotional and physical punch. Terry Moore is quite attractive, sings adequately and meets histrionic demands as Lois, Debra Paget scores in contrast as the vicious, though glamorous, Dottie, and Bert Freed is sound as lawyer Adler, but the rest fail to impress. The film has a "Rififi" opening, followed by music and song, then murder, and finally a visit to a women's prison, culminating on the "hot seat," which underlines its point. Definitely a heaped plate.

Points of Appeal.—Crowded tale, talented star, feminine angle, hectic highlights and provocative title.

October Moth

Rank. British (A). Featuring Lee Patterson, Lana Morris and Peter Dyneley. Produced by Julian Wintle and Leslie Parkyn. Directed by John Kruse. Screenplay by John Kruse. Director of Photography, Michael Reed. Musical Director, Muir Mathieson. 4,878 feet. Release not fixed

PSYCHOPATHIC melodrama, unfolded on a remote farm. It's about a demented fellow, living with his love-starved sister, who tually gets put out of his misery, but not the audience suffers, too. The Grand G approach is essayed, but few thrills accrue. less groping in the dark, the dismal opus give most audiences the willies. Doubtful B booking.

Story.—Finlay, a queer chap, and his de sister, Molly, share a tumbledown farm. parents are dead and Finlay's dementia i result of ill-treatment by his father. Finla wittingly causes a woman motorist to crash he brings the badly injured person into his h The batty Finlay believes the woman i mother and that his father will also come When the old man does, Finlay says he' him. Molly enlists the aid of Tom, a tele linesman, but Finlay determines to shoot Finally, Molly grabs Finlay's gun, accid presses the trigger and Finlay goes west. then offers Molly the love and protectio had been denied.

Production.—The picture's plot has a n of strings, but they are all dreary and weave into coherent, let alone tense or terri "entertainment." Lana Morris looks p poorly and no wonder as the distracted M and Lee Patterson merely wears a wild ex sion as Finlay. Neither they nor Peter Dyn as Tom, the telephone linesman, get the st message across. Stilted dialogue and dull ph graphy are additional impediments.

Points of Appeal.—Handy footage and q ticket.

YOUR FILMS

—continued from page 14

comedy musical's definitely building up. Unless I'm very much mistaken, the Marilyn Monroe-Yves Montand opus will make the top bracket. Grab it.

\+ + +

MAKE NO MISTAKE, "The Brides Of Dracula" (Rank-Universal—British) finished well on the right side. True, it's a horses for courses offering, but whenever it struck favourable going it fairly romped home. Life would be dull without Dracula or, for that matter, Frankenstein!

\+ + +

"THE NUN'S STORY" (Warner-Pathe) continues to earn considerable sums although it's already covered most of the ground on a "hard ticket" basis. It's good to see a film of quality attracting all classes.

\+ + +

THE Boulting brothers' latest comedy, "A French Mistress" (British Lion—British) is doing above average business. It's been exsively publicised.

\+ + +

"LIGHT UP THE SKY" (British Lion—British) took more than useful money during its London runs. Personally, I preferred the star army comedy to "A French Mistress," but there's no accounting for tastes. So far, box-office indicates that "A French Mistress" will prove the better of the two.

\+ + +

THE Alan Ladd western, "One Foot in Hell" (Twentieth Century-Fox—CinemaScope) is scoring steadily. Its arresting title may be somewhat misleading, but nevertheless contains there is much in a name.

\+ + +

I WISH I could give heartening news of "Inherit The Wind" (United Artists). A "monkey trial" melodrama. It's a brilliant film, but teenagers are showing stiff resistance. Now the critics know what happens when the trade attempts to educate the p

RENTERS' NEWS

—continued from page 16

20th-Fox CinemaScope release. "Esther and the K[illegible]" which recently completed filming in R[illegible] with Joan Collins and Richard Egan in [illegible] starring roles.

[illegible] brought back details of a major 20th-[illegible]oduction soon to commence shooting in [illegible]. Richard Egan and Elana Eden will co-[illegible] "Leonidas, Lion of Sparta," based on [illegible]nous Battle of Thermopylae between the [illegible]s and Persians in 480 B.C.

[illegible]am Holden signed for Kenya drama

[illegible] LIAM HOLDEN has been signed to star [illegible]he Hunt for Kimethi," multi-million dollar [illegible]ure drama which producer Ray Stark will [illegible]n Kenya, next spring.

[illegible]lden will play the role of Ian Henderson, [illegible] British police officer who took a leading [illegible]n the stamping out of the Mau Mau terror-[illegible]uprisings in 1957.

[illegible]lenderson's book, written with Philip Good-[illegible]t, forms the basis for the screenplay which [illegible] now being scripted in Kenya by John Patrick [illegible] filming in a wide-screen process and Techni-[illegible]olor.

Ray Stark was recently in Kenya where he worked with Patrick and also scouted locations. Stark returns to the United States next month with Nancy Kwan, Holden's co-star in Stark's "The World of Suzie Wong," with whom he will tour key cities before the picture's Thanks-giving Day opening at the Radio City Music Hall in New York, and at the Plaza, Piccadilly Circus, in London on December 14.

John Wayne in 'Greatest Story Ever Told'

JOHN WAYNE will star in George Stevens' Todd-AO production of the life and times of Christ, "The Greatest Story Ever Told."

Wayne will portray the Roman who scourges Jesus on the way to the Cross but comes to be the first believer at the Crucifixion.

The screenplay is being written by poet and historical biographer Carl Sandburg, twice winner of the Pulitzer Prize.

Anglo thriller is booked by ABC

ANGLO'S latest "Scotland Yard" thriller, "The Unseeing Eye," has been booked for the ABC circuit and commences London release on October 17.

"The Unseeing Eye" was produced by Jack Greenwood and directed by Geoffrey Muller from the screenplay by James Eastwood. Russell Napier stars as Inspector Duggan.

Warner poster wins

IN THE second annual poster judging competition sponsored by the Hollywood Foreign Press Association, Warner Bros. branch in Germany was awarded first prize for its three-colour "Die Augenzeugin," the film originally titled in the States as "Girl on the Run" (Efrem Zimbalist, Jr., and Erin O'Brien).

Italy was placed second with "The Nun's Story" and Spain took third place with "Auntie Mame."

Italy won firsts in colour and general art work for "The Nun's Story"; England, first in composition for "The Rise and Fall of Legs Diamond": Sweden, lettering for "The FBI Story," ABPC for advertising appeal on "School for Scoundrels." The German entry took first place for eye appeal.

● Two inaccuracies appeared in the statement put out by Butcher's which appeared in KINE last week. "The Hand," the Bill Luckwell production, was directed by Henry Cass. "The Breaking Point" was scripted by Peter Lambert who will produce.

CEA BRANCH REPORTS

—continued from page 7

hooliganism was confined to one particular cinema or its patrons but was usually the result of what he referred to as "a travelling public" of hooligans.

The meeting was told that applications for the Reading by-law had either been made or were receiving attention throughout the area. In Kidderminster the draft had already been approved by the Home Secretary while in Coventry, Worcester and Evesham the by-law had been approved and had been, or soon would be, submitted to the Home Office.

Subscriptions. — Referring to the CEA extraordinary general meeting held in London on September 14, Mr. May reported that the branch had asked if it could move an amendment to alteration of rule allowing GC to fix the rate of subscription. It had been decided that only votes for or against the motion could be moved as it was determined by rule, but at a future date an amendment might be moved.

The officers of the branch had reported that they were not satisfied with the present grading and would raise the matter in future, said Mr. May.

Sunday films committee. — Miles Jarvis, vice-chairman, said he thought the functions of the Sunday films committee should be drawn to the attention of renters in an effort to stop them trying to reverse decisions already taken by the committee.

Some renters, he said, were approaching exhibitors to try their luck subsequently with an application to the local licensing authorities. He pointed out that a good many authorities outside Birmingham recognised the committee and laid down conditions when granting an application that it should comply with the decision of the Birmingham committee.

Mr. May said the KRS should be urged to draw the attention of renters to this and advise them that what they were doing was an "absolutely retrograde" step, while J. Parsons added that the exhibitors themselves should be the subject of even stronger admonition.

Council suggests rates appeals

HANTS AND EAST DORSET.—The meeting was told that many members had accepted the suggestion of Hampshire County Council that they should consider appeals against their rating assessments. This was the Council's response to a branch approach for a reduction in the Sunday opening levy.

CTBF.—The vice-chairman, Donald Shave, reported that the balance sheet so far of the midnight matinee held in Bournemouth in aid of the CTBF showed a profit of about £725.

Hooliganism.—It was stated that at Eastleigh the Home Office was not prepared to agree to a by-law, though it would be ready to reconsider the matter at any time if the need arose.

E. J. Cox, general manager of the Wright group, which owns the Regal, Eastleigh's only cinema, reported that over the past 18 months there had been little or no trouble, although several years ago rowdy behaviour had been a problem.

The branch secretary, H. H. C. Mitchener, suggested that at the first sign of any further trouble, a fresh approach should be made.

NEWS OF THE WEEK

—continued from page 6

BKS winter lecture programme

THE winter lecture programme of the British Kinematograph Society will start on Wednesday, October 12, when the subject of R. J. T. Brown's presidential address will be "The evolution of photographic emulsions."

Other dates will be: October 19, G. W. Cross, of the National Gas Turbine Establishment, Farnborough, on the use of 16mm. film in research into jet engine noise;" October 26, "New developments in Technicolor release printing," by L. B. K. Happe of Technicolor; November 2, C. B. B. Wood and J. J. Shelley, of the BBC research department describing the design of the BBC equipment for transmitting news films over the Atlantic cable; November 9 (at the Mezzanine cinema, Shell-Mex House, Strand, London) new film and television equipment will be demonstrated by V. P. Vinten, D. A. Robertson, P. T. Cahill and S. G. Fitch; November 16, T. Cummings on "Production of a Newsreel;" November 23, Modern trends in cine lenses described by T. H. Cook; November 30, a paper by M. E. Pemberton on the design and operation of telerecording equipment; December 7 (at Shell-Mex House), "Custumes and colour design for Ben-Hur," by Elizabeth Haffenden and Joan Bridge.

The open forum to be held at the MGM Theatre, St. James Street, London, on December 11 will be conducted by W. G. Altria, editor of KINE.

Unless otherwise indicated all meetings will be at the Central Office of Information, Hercules Road, Westminster Bridge Road, London, S.E.1, starting at 7.30p.m.

Ted Hawke joins RCA

FORMERLY sales manager for Pathe Equipment Ltd., Ted Hawke has now joined the Cinema Sales Division of RCA Great Britain Ltd., at its head office at Sunbury-on-Thames.

Mr. Hawke has had long experience in the trade generally, having been a cinema manager with Sir Alexander King, before joining Pathe Equipment in 1947 as a representative at its Glasgow branch. Moving to head office in London in 1955 he was appointed sales manager in 1956.

TRADE SHOWS

LONDON

October 3:

Nights of Variety. Gala. Gala Royal. Marble Arch. 2.30 p.m.

October 4:

Beat Girl (X). Renown. Studio One. 10.30 a.m.

Crossroads to Crime (U). Anglo Amalgamated. Hammer. 10.30 a.m.

October 5:

The Fall of the House of Usher (X). Anglo Amalgamated. Studio One. 10.30 a.m.

MANCHESTER

October 3:

The Dark at the Top of the Stairs. Warner-Pathe. Theatre Royal. 10.30 a.m.

October 5:

Rich, Young and Deadly (A). MGM. Theatre Royal. 10.30 a.m.

Showmanship

by FRANK HAZELL

ALL PUBLICITY has certain common denominators—principles that apply whether you're trying to sell films or whether you're a politician trying to sell yourself.

In a recent article in the *Observer*, "Bamboozlement as an Industry," the writer reviews a forthcoming book, "The Liberal Hour," which is an essay on the dangers of creating bogus images; in this he was referring to political leaders.

The build-up, common in all selling techniques, has been split into two main sections, the contrived build-up and, secondly, the autonomous build-up.

In film publicity the build-up is as important, if not more so, than the actual selling at the time of exhibition and this can also be covered under the same headings.

The contrived build-up is one where the product being sold has no established factors on which the campaign can be operated and consists of synthesising a reputation as a matter of deliberate design.

The autonomous build-up is one where the main selling factors are already in the public eye—the film of a best-selling novel.

In the early days of film publicity, the build-up was the most important part of a film campaign. In those days the fabulous production cost, tribulations in production and the tantrums of its stars were the starting points of the contrived build-up.

The public became emotionally involved with the film before it even got on the studio floor, and in every stage of its production the press was full of the comings and goings of artists and directors.

The final plank of the build-up campaign was the premiere, instituted for its value as the culmination of the contrived with something quite factual.

The autonomous build-up in our industry has been one that just happens. The film, in spite of its publicity, gathers itself a reputation for no apparent reason.

The story strikes the right note at the right time and conditions, completely divorced from the film, all prepare the ground for the right reception, and overnight the picture hits the jackpot.

The art of the build-up campaign is fast disappearing in the film industry. The material turned out from studios, before and during production, is not gauged to create either a contrived image or to attempt to consolidate the autonomous. It often has no flare either for exaggeration or a feeling for current trends.

Most of our selling starts too late. The time for indoctrination is far too short to show any result when the film is released, and to glance at most of the box-office winners of the past years will show how true this is.

Most of the successful films have earned themselves a reputation regardless of publicity.

A summary of the newspaper coverage on films over the past two years, compared with 25 years ago, shows how film news is restricted almost entirely to the autonomous—factual news reportage on personalities or the production. Contrived reportage is almost a thing of the past.

The studio publicist who does his job successfully should hand over a film that has already been sold to the public, and at the other end of the operation the main emphasis should be on where and when it can be seen.

Today, we try to do both at the same time and this is asking too much of any publicity department.

Each film is a separate entity and should be sold as such. Only those emotionally involved during its making can do this successfully and much more emphasis should be placed on studio publicity.

It's the studio publicist who can create the reputation either contrived or the consolidation of the autonomous, and lay the foundation from which all other sections should build, making the time of sale the culmination rather than the start of the campaign.

\+ \+ \+

LAST WEEK I referred to the wrong renting company when I wrote about "Psycho." Can't think what I was dreaming of, for, of course, the Hitchcock picture is released by Paramount.

NEW MEMBERS

The following are enrolled in "KINE." Company of Showmen:

L. Askew, Grand, Nelson.

L. K. Claxton, Odeon, Park Royal.

J. T. Greenham, A/M, Savoy, Lond N.16.

P. M. Laing, Rex, Motherwell.

W. S. Murray, Gaumont, Anfield, L erpool.

A. Newton, Music Hall Cinema, C ter.

E. R. Vernall, A/M, Odeon, Barnet.

THE COMPANY OF SHOWMEN

Local jazz band set the mood

A. L. ELLISON, Broadway, Eccles, added to his programme appeal by presenting a top local jazz band on the stage during the screening of "Jazz Boat." This local group, as well as providing some top entertainment for the Broadway's patrons, also has a large local following, which would also have proved beneficial to box-office returns.

Other tie-ups were with music dealers and the local ballroom where special displays and mentions at the dance sessions were made on the film and the jazz group's performance.

A tie-up with Civil Defence gave **M. Wright,** Savoy, Lincoln, some fine publicity for "Light Up the Sky."

The defence unit provided wireless equipment for operation in the theatre foyer. Linked to a wireless vehicle, making a tour of the town each day of playweek, it stopped to allow the general public to speak to the operators in the Savoy's lounge.

The wireless car carried bold advertising, and was bound to have started very useful word-of-mouth publicity.

The main shop displays were on the "paperback," and as these are so well illustrated, were bound to have been of maximum [illegible]eal.

A. G. Catteli, Regal, Torquay, had ou[illegible]nd-ing press for "Sands of the Desert," main[illegible]on-centrated on profiles of Charlie Drake.

Away from the theatre coverage was ac[illegible]ed by placarded vans and cars making a to[illegible] of the areas where holiday-makers gather. [illegible]wo usherettes carried a banner along the [illegible]ds which obviously linked the situation with [illegible]he title.

Bonny baby contests are nothing new, [illegible]ut **D. S. Mawditt,** Metropole, Nottingham, had [illegible]such a wonderful response that it deserves special mention. It was linked to no special film programme but was made part of the theatre's general public relations activities.

Obvious appeal

The first yardstick for any contest is the number of entries it receives, and with 300 bonny youngsters being brought forward to have a crack at the Nottingham title, the appeal is obvious, as also was the success of Mawditt's campaign.

All prizes were donated by national producers of baby requisites and the list is comprehensive and attractive.

Press, as always with local youngsters, was in the highest bracket—around 185 single column inches—and the final judging and presentations made at the theatre proved a top local attraction. In campaigns of this kind there are always dozens of single angles that deserve mention, the work in sponsoring the prizes, presentation of the contest itself and the careful build-up of interest through the newspapers and at the theatre.

But the final analysis is the news-cover[illegible] it receives and the number of entries it encour[illegible]es: I have given these—the final proof of its [illegible]ut-standing success.

Wide coverage

R. L. Cook, Savoy, Swindon, had "He[illegible]les Unchained" booked only two weeks befor[illegible]ay-date, but he still managed to gain wide co[illegible]ge and to shape a campaign with maximum ap[illegible]l.

A theatre display with Hercules cycles, [illegible] of which was being offered as the main pr[illegible] in a simple contest on naming the missing [illegible]ms from a list of cycle components listed on a [illegible]o-way plug throwaway.

A. G. Cattell, Regal, Torquay, made a[illegible]im-pressive float for "Hercules" by mounting [illegible]ut-out from the large posters on a lorry [illegible]nd touring the main shopping centres of the to[illegible].

Mentions of the film were made a[illegible] in wrestling display held at the Town Hal[illegible]n many of the stars appearing in the v[illegible]u summer shows made references to the fi[illegible] their general patter.

Front-of-theatre displays were bold and [illegible]ou ful and the national tie-ups received foy[illegible]d plays in return for the coverage given i[illegible]th stockists' windows.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ABELL, D. G., Odeon, Brighton: Sleeping Beauty. **Alden, W. W.,** Odeon, Blackburn: Conspiracy of Hearts. **Allan, S. G.,** Roxy, Glasgow: Happy Anniversary. **Alexander, R.,** Odeon, Bilston: Sink the Bismarck! **Ackroyd, R.,** Odeon, Newton Abbot: Make Mine Mink. **Adams, H. W.,** Odeon, Godalming: Toby Tyler. **Askew, Miss M.,** Odeon, Kendal: The Bellboy. **Adams, M. D.,** R/M., Odeon, Leeds: The Savage Innocents. **Affolter, L. M.,** Odeon, Crewe: Sleeping Beauty. **Amerena, P. C.,** Odeon, Ramsgate: Make Mine Mink.

BENNEY, G. R., Odeon, Llandudno: Sleeping Beauty. **Bignell, A. W.,** Odeon, Redhill: The Savage Innocents. **Brissenden, F. E.,** Gaumont, Exeter: Visit to a Small Planet, Gallant Hours (2). **Browne, P. G.,** Odeon, Harlesden: Children's club, The Story of Ruth (2). **Brinley, L. J.,** Gaumont, Exeter: Toby Tyler. **Bee, J.,** Odeon, Worcester: Confessions of a Counterspy. **Barton, E. D.,** Odeon, Leigh: Cone of Silence, Conspiracy of Hearts (2). **Bowen, S. H.,** Odeon, Newport: Battle of the Sexes. **Beacham, V.,** Odeon, Herne Bay: Conspiracy of Hearts. **Bint, B.,** Odeon, Sale: Conspiracy of Hearts, A Touch of Larceny (2). **Blease, G. B.,** Odeon, Bolton: The League of Gentlemen. **Barker, J.,** Odeon, Burnley: Conspiracy of Hearts. **Brannan, J.,** Odeon, Burnage: Once More With Feeling, Conspiracy of Hearts (2). **Brooker, W. E.,** Odeon, Dagenham: Five Branded Women. **Booty, J. A.,** Odeon, Faversham: A Woman Like Satan. **Bird, T. W.,** Gaumont, Whitley Bay: Lords of the Forest. **Bromley, E.,** Gaumont, Oldham: The League of Gentlemen. **Barnes, E.,** Gaumont, Stoke: Beyond the Curtain. **Beetles, B. W.,** Odeon, Cheetham Hill: Conspiracy of Hearts, Once More With Feeling (2). **Brader, P. J.,** Plaza, Dudley: Bottoms Up. **Brown, C. E.,** Gaumont, Preston: Who Was That Lady?

CLOSE, C. C., Gaumont, Bristol: Doctor in Love. **Cornell, W. A.,** A/M., Odeon, Barnet: The Story of Ruth. **Crawford, W.,** Gaumont, Hamilton: Your Money or Your Wife, The Girl Rosemarie (2). **Clarke, D.,** Odeon, Derby: A Terrible Beauty. **Clarke, L. R.,** Majestic, Staines: Who Was That Lady? **Connett, F. A.,** Gaumont, Weymouth: Light Up the Sky. **Currie, A. F.,** Odeon, Faversham: Operation Petticoat. **Crawley, V. A. H.,** Odeon, Sevenoaks: The League of Gentlemen. **Cowlrick, H. J.,** St. Georges, York: Your Money or Your Wife. **Cross, P. A.,** Odeon, Solihull: Conspiracy of Hearts. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Conspiracy of Hearts. **Conway, C. D.,** Odeon, Hereford: Sleeping Beauty. **Chambers, P. E. G.,** Odeon, Wimbledon: Cone of Silence. **Crawshaw, R.,** Odeon, Taunton: Visit To a Small Planet. **Carter, A. R.,** Odeon, Guernsey: Make Mine Mink. **Cooke, W.,** Odeon, Kettering: The League of Gentlemen, Toby Tyler (2). **Cranfield, G. W.,** Odeon, Oldham: How To Marry a Millionaire. **Crisp, A. G.,** Odeon, Southend: Make Mine Mink. **Court, H. J.,** Gaumont, Portsmouth: Make Mine Mink, Kidnapped (2).

DAVIES, A. F., A/M., Odeon, Ealing: The Mountain Road. **Dean, D. F.,** Gaumont, Smethwick: Conspiracy of Hearts. **Dickinson, J. F. C.,** Odeon, Rochdale: The League of Gentlemen. **Dracott, C. H.,** Odeon, Liverpool: Doctor in Love.

EDMONDSON, K. D., Odeon, Chester: Once More With Feeling. **Elcock, G. P.,** Odeon, Deal: The League of Gentlemen.

FRAY, R. W., Gaumont, Hinckley: Sleeping Beauty, Wedding in Springtime (2). **Farmer, R.,** Gaumont, St. Albans: Visit To a Small Planet. **Fenner, J. B.,** Odeon, Bradford: The League of Gentlemen. **Freedman, L.,** Odeon, Perry Barr: Conspiracy of Hearts. **Finnis, H.,** Gaumont, Liverpool: Sleeping Beauty. **Frankland, D. G. M.,** Odeon, West Hartlepool: Cone of Silence. **Fricker, C.,** R/M., Alexandra, Aldershot: The Challenge.

GREAVES, W. L., Gaumont, Dudley: Press publicity. **Gaukrodger, J.,** Odeon, Rotherham: Battle of the Sexes. **Greenaway, V. H.,** Odeon, Muswell Hill: Wedding in Springtime. **Greenwood, C.,** Odeon, Lancaster: Sleeping Beauty. **Gislingham, E. A.,** Gaumont, Cheltenham: Sleeping Beauty. **Goodwin, E. S.,** Odeon, Cleveleys: Conspiracy of Hearts. **Goss, R. P.,** Gaumont, Chorlton: A Touch of Larceny. **Gannan, J.,** Gaumont, Barnstaple: Our Man in Havana. **Gorden, R. E.,** Odeon, Llanelly: Conspiracy of Hearts. **Ghisletta, E.,** Odeon, Well Hall: The Savage Innocents. **Graham, T. C.,** Odeon, Woolwich: The Savage Innocents. **Gorden, R. E.,** Odeon, Llanelly: Sleeping Beauty. **Green, J. A.,** West End, Birmingham: Solomon and Sheba.

HARDY, D., Odeon, Lincoln: Children's club. **Hall, H.,** Cavendish, Derby: Sleeping Beauty. **Harris-Quelch, A. M.,** Gaumont, Dagenham: Cone of Silence, The Unforgiven (2). **Hockings, K. J.,** Odeon, St. Austell: Conspiracy of Hearts. **Henderson, W.,** Gaumont, Ashton-under-Lyne: Around the World in Eighty Days. **Hopwood, A. E.,** A/M., Gaumont, Chester: Beyond the Curtain. **Harris, J. R.,** A/M., Odeon, Worcester: Your Money or Your Wife. **Heaslewood, R. H.,** Gaumont, Taunton: Conspiracy of Hearts. **Higgins, H. R.,** Gaumont, Burton-on-Trent: Let's Get Married. **Horsley, R. E.,** Palace, Gateshead: Wake Me When It's Over. **Howes, G. A.,** Gaumont, Salisbury: Theatre publicity. **Hubball, H.,** Odeon, St. Albans: Look at Life, The Story of Ruth (2). **Hutchings, D.,** Odeon, Plymouth: Toby Tyler.

ISHERWOOD, N. W., Odeon, Rhyl: Sleeping Beauty. **Ince, S.,** R/M., Odeon, Bolton: Cone of Silence.

JONES, R., Gaumont, Chester: The Challenge. **Jones, A.,** A/M., Odeon, Jersey: Make Mine Mink. **Jackson, F. E.,** Gaumont, Liverpool: The Seven Thieves.

KELLY, P. N., Odeon, Whalley Range: Once More With Feeling. **Kershaw, L. J.,** Troxy, Stepney: Five Branded Women. **Kyle, W. G.,** Odeon, Bury: Conspiracy of Hearts, Never Let Go (2).

LANG, P., A/M., Tivoli, Partick: Toby Tyler. **Lamb, W. A. S.,** Tivoli, Partick: Conspiracy of Hearts. **Lendrum, E. P. M.,** Odeon, Sittingbourne: Beyond the Curtain. **Lockyer, G.,** Odeon, Stafford: Sleeping Beauty, Sink the Bismarck! (2). **Lines, A. G.,** Regal, Coventry: Sink the Bismarck! **Lane, R. W.,** Odeon, Folkestone: Make Mine Mink. **Lloyd, T. L.,** Gaumont, Wednesbury: Happy Anniversary. **Larrosa, E.,** Gaumont, Bootle: Our Man in Havana. **Laing, W. D.,** Odeon, Aylesbury: The League of Gentlemen. **Locke, R. J.,** Odeon, Kensal Rise: Wedding in Springtime. **Longley, N. C.,** Hippodrome, Putney: The Challenge. **Learmonth, W.,** Gaumont, Perth: The Battle of the Sexes.

MEDWAY, R. E. P., A/M., Gaumont, Southampton: Make Mine Mink. **More, E. E.,** A/M., Odeon, South Shields: Cone of Silence/Orders are Orders (2). **McIver, R. C.,** Odeon, Ashford: The Challenge. **Martin, G. G. B.,** Odeon, Gillingham: Your Money or Your Wife. **Milborrow, K.,** Odeon, South Norwood: The Savage Innocents. **Minnican, H. N.,** Gaumont, Sunderland: Kidnapped, White Wilderness (2). **Mills, P. J.,** Gaumont, Liverpool: In the Nick. **Matthews, H. O. P.,** Odeon, Falmouth: Late Night Previews. **Moss, F. I. D.,** Cinerama, Perth: The Mountain Road. **Murray, H.,** Gaumont, Sheffield: Doctor in Love. **Miller, R. A.,** Odeon, South Harrow: The Mountain Road. **Martin, G. G. B.,** Odeon, Gillingham: The League of Gentlemen. **Moar, S.,** Odeon, Crosby: Our Man in Havana. **Martin, L. A.,** Gaumont, Romford: Children's club. **Moorse, M. S.,** Gaumont, Doncaster: The League of Gentlemen. **Milborrow, K.,** Odeon, South Norwood: Cone of Silence. **Murray, W. S.,** Gaumont, Liverpool: Operation Petticoat.

OLIVER, R. J., A/M., Forum, Newbury: The King and I, Tamango, Life is a Circus, Carry on Constable, Hound Dog Man (5).

STEVENSON, P. C., Rialto, Broughton: Let's Get Married, A Woman Like Satan, Goliath and the Barbarians, Hercules Unchained, 1001 Arabian Nights, Cash McCall, The Kid From Brooklyn (7). **Seddon, A. W.,** Ritz, Barnsley: Public relations, School for Scoundrels, The Rise and Fall of Legs Diamond, Hercules, Sergeant Rutlidge (5). **Shelton, D. C.,** Odeon, Camberley: The League of Gentlemen. **Scardifield, J. A.,** Odeon, Dover: The Mountain Road. **Short, T. D.,** Rialto, Southampton: Loving You. **Smith, A. V.,** Odeon, Becontree: Peeping Tom. **Stephens, M. A.,** Gaumont, Upminster: The Challenge. **Saunders, J.,** Odeon, Manchester: Once More With Feeling. **Spriggs, B. S.,** Gaumont, Peckham: Cone of Silence. **Stokes, A. F.,** Gaumont, Leyton: The Savage Innocents. **Saxton, W.,** Odeon, Chesterfield: The Mountain Road. **Sanders, J. V.,** Odeon, Morecambe: Cone of Silence. **Street, A. W.,** Odeon, Richmond: The Savage Innocents. **Skelton, P.,** Odeon, Spalding: Sink the Bismark! **Stephens, M. A.,** Gaumont, Upminster: Sons and Lovers. **Sparrow, D. G.,** Ritz, Southend: Kidnapped. **Sandiford, G. E.,** Walpole, Ealing: Five Branded Women. **Silander, H.,** Gaumont, Reading: Crack in the Mirror. **Sewell, G. E.,** Odeon, Romford: The Savage Innocents.

TAYLOR, E. M., Odeon, Hinckley: Your Money or Your Wife. **Thurman, F. O.,** Mechanics, Nottingham: Doctor at Large. **Toole, T.,** Odeon, Blackheath: Sink the Bismarck! **Tapsell, D.,** Gaumont, Hammersmith: Public relations. **Tucker, J.,** Odeon, Weymouth: Sands of the Desert.

YEOMAN, B. T., Odeon, Twickenham: The Savage Innocents.

'Kine.'-MGM £600 Contest

Manager Lowe joins festival committee

MANAGER **D. P. Lowe** considered the June Dairy Festival activities a "natural" for "Please Don't Eat the Daisies" when it played at the Gaumont, Ipswich.

Becoming a member of the festival committee certainly assisted Lowe—with the Dairy Maid being chosen on the theatre stage.

Every competition entry form and poster advertising the Dairy Queen competition carried theatre credits and these two methods resulted in widespread publicity.

Press space was also taken, and exceptional editorial coverage resulted from the final stage presentation.

A window display competition was held throughout the town, linked with the film title, and produced many excellent complete window presentations; 10,000 bottle collars were distributed, and there was a composite page in the *Evening Star*.

This promotion was a first-class publicity and public relations effort.

Competition

A regular campaigner, **Nat Matthews** of the Ritz, Leyton, achieved fine results with 'The Last Voyage," which started two weeks prior to playdate with an exhibition for Road Safety in the foyer. Tie-in copy read, "Don't make it your last journey when driving to see 'The Last Voyage.'"

An identification competition with a nautical touch consisted of seven photographs of famous luxury liners. Patrons were invited to identify the vessels by name. Guest tickets to see the film were awarded for prizes.

The highlight of the campaign was the entry of two floats in the Borough Annual Carnival. The first of these was tied-in with the road safety theme previously mentioned and included members of a Lambretta Club and the King and Queen of Leyton School Cyclists. Theatre credits were well to the fore.

Secondly, a theatre float of the boxed vehicle type was used, making a total float presentation of forty-five feet in length.

These entries were awarded major prizes.

A photographic competition invited members of the public to photograph the vehicles. The senders of the best photographs received special prizes.

Finally, stickers were used on cars, and "Last Voyage" safety lectures given to schools. First-class press coverage was achieved.

More Credits

"**The Day They Robbed The Bank of England.**"—G. D. Frewin, Gaumont, Rochester; B. T. Yeoman, Odeon, Twickenham; D. E. Walker, Odeon, Harlesden; G. E. Sewell, Odeon, Romford; N. A. Cornell, Odeon, Barnet; J. I. Burns-Moyes, Odeon, Swiss Cottage; D Tapsell, Gaumont, Hammersmith; W. L. Webb, Gaumont, Camden Town, H. J. Court, Gaumont, Portsmouth.

"**Please Don't Eat the Daisies.**"—B. Easter, Gaumont, Norwich; L. Putsman, Gaumont, Birmingham; A. A. Allen, Regal, Sidcup.

"**Never So Few.**"—G. B. Blease, Odeon, Bolton; T. Toole, Odeon, Blackheath; J. Gaukrodger, Odeon, Rotherham.

"**The Wreck of the Mary Deare.**"—W. G. Brooks, Ritz, Market Harborough.

"**Libel.**"—G. G. B. Martin, Odeon, Gillingham.

"**Gigi.**"—J. L. M. Judge, Playhouse, Folkestone.

"**All the Fine Young Cannibals.**"—G. E. Sandiford, Walpole, Ealing.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. „ „
FINANCIAL ... ... 1/- „ „
FOR SALE & WANTED ... 1/- „ „
MISCELLANEOUS ... ... 1/- „ „
Caps 2d. per word extra. Box No. 1/- extra.

All Classified Advertisements must be prepaid (except approved accounts) and received by Thursday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
96-98, LONG ACRE, LONDON, W.C.2
Telephone: TEMple Bar 2468, Ext. 271

Please note that we cannot be held responsible for any mistakes arising from advertisements accepted over the telephone.

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

SITUATIONS VACANT

TYNE TEES TELEVISION LTD.
require an experienced
FILM EDITOR
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Salary at B.F.P.A. Rates. Applications in writing please, to:
THE PERSONNEL OFFICER
TYNE TEES TELEVISION LTD.
CITY ROAD, NEWCASTLE-UPON-TYNE, 1

SECOND Operator required.—Apply, Crescent Cinema, Leatherhead.

EXPERIENCED Managers and Projectionists required, also Assistant Managers. —Shipman and King Cinemas, Limited, Wellington House, 125, Strand, W.C.2.

CHIEF Operator required, Stourbridge area. Single man preferred. Excellent wage to suitable applicant.—M., Box 711, Kinematograph Weekly.

RELIABLE Chief Operator, or opportunity for a good 2nd. Permanent job in small, but up-to-date Cornish coastal town cinema. — Write fullest particulars, wages, etc. All letters answered.— A., Box 723, Kinematograph Weekly.

WELL-KNOWN French Motion Picture Company wants English Lady for well-paid permanent position, Paris, as secretary. English / French shorthand typist. German knowledge if possible. —Z., Box 722, Kinematograph Weekly.

SECOND Projectionist required. Good Third considered. — Apply, Manager, Chequers Cinema, St. Albans. 53529.

Britain's biggest cash buyer of cinema equipment will buy your modern equipment for immediate cash. I arrange dismantling and transport and pay in full before removal. Write, phone or call with full details.

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BBC requires Film Cameramen in London and Birmingham, to shoot sequences, both in studios and on location, for all types of output. Applicants must be experienced in operating sound and silent cameras in accordance with highest professional standards and should have experience of filming documentaries and similar subject material. Must be prepared to travel in U.K. and abroad at short notice, to be away for long periods, and to work on occasion without direction. Ability to drive a car essential. Tuition can be arranged for non-drivers. Salary £1,230 (possibly higher if qualifications exceptional), rising by five annual increments to £1,580 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.463, K.W.), should reach Appointments Officer, Broadcasting House, London, W.1, within five days. Please indicate whether application is for London or Birmingham or either.

MAJOR Renting Company requires experienced exploiteers to be based in Glasgow, Newcastle and Manchester. — Apply, giving age and qualifications, etc., to G., Box 729, Kinematograph Weekly.

SMART Cinema Manager wanted. Derbyshire town. Operating and technical experience an advantage. — E., Box 727, Kinematograph Weekly.

RECORDS Clerk required, male or female, with basic book-keeping knowledge. Good salary, progressive position. Own staff notified. — Y., Box 721, Kinematograph Weekly.

SITUATIONS WANTED

FULLY experienced Projectionist/Electrician seeks position as Chief Projectionist. Home Counties preferred.—P., Box 714, Kinematograph Weekly.

ENGINEER, 29, life-long ambition for film business, seeks permanent position, Newcastle or North area. Own workshop available for light precision engineering, optical and electronic instrument work. Experienced 16mm., 35mm. equipment, CinemaScope, etc. — F., Box 728, Kinematograph Weekly.

SITUATIONS WANTED (contd.)

POST Chief, Manager, Operator/manager. Thirty years' experience. Coast or small town. Every interest taken.— D., Box 726, Kinematograph Weekly.

CONSCIENTIOUS and reliable Manager, aged 40, seeks change where genuine hard work appreciated. Kine Showman of the Year. Eight years' booking experience, good organiser. Fully competent complete running, staff, sales, etc., and as ex-sound engineer conversant with operating box. At present with Independent, contract entails three months' notice. Would welcome supervisory or similar position. Wife available if required, experienced cashier, secretarial. Accommodation an advantage but not essential. — X., Box 720, Kinematograph Weekly.

SMART conscientious Manager, experienced, operating, bookings, exploitation, etc. Twenty-six years' experience. Seeks position. Salary £11 10s. — C., Box 725, Kinematograph Weekly.

YOUNG MAN, 22, good education and appearance, seeks position in film industry with good prospects. Prepared to work long hours. — B., Box 724, Kinematograph Weekly.

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PUBLIC NOTICE

COPYRIGHT ACT, 1956
PERFORMING RIGHT TRIBUNAL
Ref. No. PRT.9/60.

NOTICE IS HEREBY GIVEN pursuant to Rule 5 of the Performing Right Tribunal Rules, 1957 (as amended by the Performing Right Tribunal (Amendment) Rules, 1959) of a reference to the Tribunal under Section 25 of the Copyright Act, 1956, by A.I.C., Ltd., Proprietors of the Association of Independent Cinemas of Regency House, Warwick Street, London, W.1 (hereinafter called "the referor").

A copy of the reference has been served on the Performing Right Society, Ltd., of Copyright House, 29/33, Berners Street, London, W.1 (hereinafter called "the licensing body").

The reference concerns a dispute with regard to a scheme operated by the licensing body which grants licences for the performance of musical works as an accompaniment to cinematograph entertainment for overture, intermission and play-out purposes, and for concerts. This scheme allows a discount of fees payable to the licensing body and provides for a larger discount to organisations having more than 500 members.

The referor is an organisation of owners of about 400 independent cinemas in the United Kingdom and alleges that, as there is only one other similar association namely, the Cinematograph Exhibitors' Association, the scheme in fact openly differentiates between the two associations and severely prejudices the referor.

Any organisation or person wishing to be made a party to the proceedings must apply to the undersigned by October 21, 1960.

W. E. C. Richards,
Acting Secretary.
Performing Right Tribunal,
Someries House,
Regent's Park,
London, N.W.1.

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